# Kine Weekly

JULY 7, 19[illegible]
Vol. 518 No. 2758

Registered at the G.P.O. as a Newspaper

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PER ANNUM 90s. [illegible]
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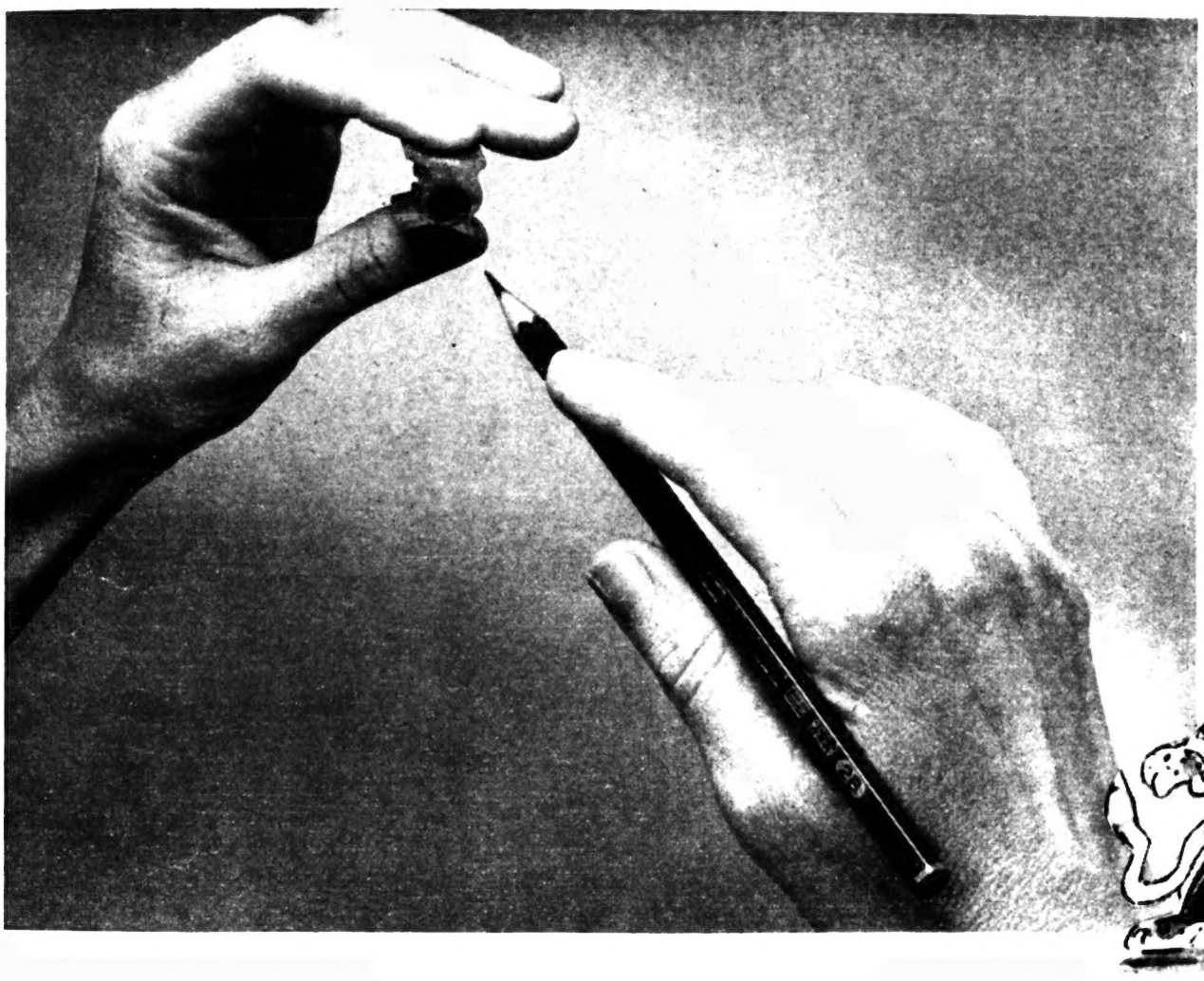

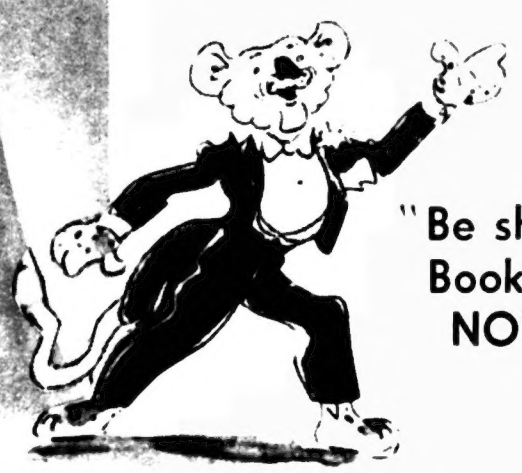


# LET'S GET RIGHT TO THE POINT!..

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Presents
A Betty E. Box-Ralph Thomas Production

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*IN COLOUR*

with

**JOAN SIMS LIZ FRASER REGINALD BECKWITH**

Screenplay by Nicholas Phipps Produced by Betty E. Box Directed by Ralph Thomas
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RANK FILM DISTRIBUTORS LIMITED

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No. 2,753 Thursday, July 7, 1960 Vol. 518

Everyone loves
Lyons Maid

## NEWS HIGHLIGHTS . . .

# RANK AND REDIFFUSION POOL RESOURCES FOR PAY-TV

THE Rank Organisation and Rediffusion Ltd., which have a long-term agreement for the development and promotion of pay-tv, are to pool research and development under one company to be known as Choiceview. Both sides of the partnership have already conducted independent research and will now contribute important UK patents for subscription television both by wire and radio.

The new company aims to develop pay-tv, when permitted in this country and other territories overseas, in association with other related interests. It will also offer programme and technical services to other intending operators of pay-tv services. In due course arrangements will be made for the general licensing of Choiceview systems to other interests proposing to operate pay-tv services.

The initial capital of Choiceview will be £100,000 of which Rank and Rediffusion together will subscribe not less than £50,000. Ultimately a large investment is contemplated.

Acting for Choiceview, representatives of The Rank Organisation have seen the Telemeter demonstration in London and have had discussions with Louis Novins, president of International Telemeter Corporation. The discussions will be resumed when Mr. Novins returns to London in a few weeks' time.

# Anglo-German agreement

BRITISH and German producers, according to a report from Berlin, have reached agreement on the recommendations they will make to their respective governments as the basis of a co-production agreement between the two countries. The form of agreement will be re-drafted in London and re-submitted to the Germans before it goes to the Board of Trade here and its equivalent in Germany.

This means that British producers have now completed co-production talks with each of the three major Continental film countries—France, Italy and Germany.

The talks between representatives of the German industry and British producers, headed by BFPA president Arthur Watkins, were held at the week-end at the Berlin film festival.

# ABC takes 'Ben-Hur' to provinces

KEY ABC cinemas in Birmingham and Glasgow are to play MGM's "Ben-Hur" on long-term engagements, following spectacular provincial gala premieres. The showings—at the Bristol, Birmingham, and the ABC (Regal), Glasgow—will start early in September.

"Ben-Hur" will play at separate performances on an advance-booking policy throughout its runs in Birmingham and Glasgow. There will also be special students' shows, similar in style to the successful series now running at the Empire, London.

ABC and MGM will co-operate in exploiting and publicising the film on a very wide scale.

# SCMA finalises case for CEA

THE SCMA's detailed claim for a new agreement, including demands for more pay, a shorter working week and longer holidays, is expected to be submitted to the CEA within the next week. The managers' executive met yesterday (Wednesday) to consider proposals received from branches and draft its document for submission.

SCMA general secretary Bill Ellison said his society hoped to open negotiations as soon as possible. Notice that it plans to seek variations in the existing agreement, which expired last month, was served on the CEA by the society two weeks ago.

# British company is formed to promote Telemeter

**THE formation of a British Telemeter company to develop the commercial application of the pay-tv system in Britain, as soon as a favourable decision is made by the government, is announced by Louis A. Novins, president of International Telemeter Co., the subsidiary of Paramount.**

Mr. Novins stated that the company would be British-controlled and negotiations were proceeding for the participation of various British interests, including "elements" of the entertainment industry.

He said that if government policy permitted, franchises to operate Telemeter on a regional basis would be offered to companies in which it was hoped that local interests, particularly exhibitors, would be invited to participate.

As reported in the KINE. last week, Mr. Novins has been giving demonstrations of the Telemeter system and equipment to interested parties.

Mr. Novins disclosed the moves to form the

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# ABC TO LAUNCH A NEW TV EXPERIMENT

**A COMPLETELY new method of advertising films on television will be launched on Saturday, July 9, by Associated British Cinemas on ABC-TV in the Midlands and North.**

Produced by Pathe Productions, the commercials will be based on ABC's releases between July 11 and September 5 and will be televised on several occasions at peak viewing times.

The campaign will be in two distinct styles. The first will use personalities: the other will be adapted from ABC's successful press campaign which exploited the theme "Don't Take Your Wife For Granted—Take Her Out To The Pictures."

In the first commercial, personalities, including Gilbert Harding, world champion racing motorist Jack Brabham, footballer Danny Blanchflower, and actress Catherine Boyle, will talk about their favourite form of relaxation—a visit to the cinema.

The other style of advertisement will establish

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## *Viewpoint*

# NEW APPROACHES TO SHOWMANSHIP

**IT IS often said that the industry has lost the sense of showmanship which established it as the foremost medium of entertainment.**

**We have always taken the view that effective sales promotion is of first importance to the trade and that the industry should go out to attract the best brains in advertising and publicity to project the industry and its product.**

**Alas, this has not always been a vital consideration with those in positions of responsibility.**

**However, it is encouraging and stimulating to know that the two major circuits are indulging in large-scale experiments to harness the medium of commercial television advertising to the advantage of the industry.**

**The Rank Organisation's extension of its initial experiment, which proved highly successful, is now under way.**

**This week, too, ABC announces a scheme of television advertising which is imaginative as well as ambitious.**

**It is apparent that the initiative for the new project springs from the same source that inspired the earlier press campaign based on the slogan "Don't Take Your Wife For Granted—Take Her Out To The Pictures," which had a considerable impact upon the public.**

**The ABC scheme is novel in that it departs from the conventional hard-selling of product. It is evident that considerable thought had been given to the more subtle use of the medium by alternating between the direct selling of films, coupled with the technique of endorsement by well-known personalities and the institutional type of campaign designed to stimulate interest in cinemagoing as a night out for entertainment.**

**Both circuits are performing a service to the industry by encouraging experiment and in prompting new approaches to showmanship.**


## KINEMATOGRAPH WEEKLY

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**Editorial: 189 High Holborn, London, W.C.1. Telephone Chancery 3344**

**Advertising: 96 Long Acre, London, W.C.2. Telephone Temple Bar 2468**

**Publishing: 6 Catherine Street, London, W.C.2. Telephone Temple Bar 2468**

**Telegrams: Kine., Southernwood, Rand, London. Cables: Kineweek, London**

**Supplements: Ideal Kinema, published monthly; Kine. Studio Review and Kine. Sales and Catering Review, each published six times a year**

**PUBLISHED BY ODHAMS PRESS LTD.**


# Long Shots

THE news that a British Telemeter company has been formed to handle the rights for the American International Telemeter Corporation's pay-tv system over here, as soon as the government gives the go-ahead signal, follows closely upon the heels of my disclosure last week that Louis Novins was giving demonstrations to industry leaders and other interested parties.

It can also be stated that Barney Balaban, president of Paramount, the parent of International Telemeter, also has been actively associated with the negotiations in London.

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**WITHIN twenty-four hours The Rank Organisation and Rediffusion announced that the tie-up between the two groups had been advanced an important step forward by the decision to integrate the research and development into pay-tv previously carried out separately by the organisations.**

**Thus Choiceview is a new name to watch in considering the prospects of pay-tv in this country and overseas, for it is under this banner that an influential partnership, which embraces very extensive interests in two fields vital to the successful development of pay-tv, will blossom.**

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LOU NOVINS gave the news of Telemeter, in the absence of Barney Balaban, at a demonstration of the system and equipment put on specially for the press.

But he declined to reveal the constitution of the company or name the probable or possible participants until negotiations are formally concluded.

**He emphasised, however, that the company will be British controlled and that it would be representative of "elements" of the entertainment industry, but not necessarily restricted to that field.**

In view of the complexity of the political and practical considerations, British control obviously is an important prerequisite of the commercial development of the use of the system in this country.

So far Telemeter, which has been under development for ten years, is the only practical system that has been publicly demonstrated; the experimental scheme in Toronto is currently the focal point of interest in the system and the potential of pay-tv.

But, other systems are being actively developed, and probably in Britain, too.

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NOVINS also gave a clear indication of the policy governing the modus operandi of the British company.

Following the pattern of the Toronto experiment and the plans for the U.S, it is proposed that the British company will be primarily concerned with the issue of licences to companies formed to operate Telemeter on a regional basis throughout the country.

But this policy, of course, is entirely dependent upon the government's decision on pay-tv.

Quite properly, Novins stated that it would be presumptuous of him to comment upon that vital factor or to try to anticipate government policy at this juncture.

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CLEARLY, the companies operating the service will require substantial backing to cover the capital investment in equipment, land lines and supply of programmes. It has been estimated that in the Toronto experiment the cost of wiring the home alone is 300 dollars against the token payment of 5 dollars by the subscriber for the installation of the service.

It can be visualised that the elements interested in participation in the British Telemeter company are influential groups ready to set up service companies.

**In this connection Novins made a point of Telemeter policy which is of interest to exhibitors.**

**The organisation considers it desirable, he emphasised, that local interests, particularly local exhibitors, should be invited to participate in the companies operating the franchise.**

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AS YET it is not possible to get a clear picture of the economics of the Toronto experiment, since it is being financed by International Telemeter and Famous Players Canadian Corporation, controlled by Paramount.

Because of the demand, which has necessitated the speeding up of the installation schedule, it has been difficult to evaluate the cost of installation and programming against revenue. But Novins claimed that already the Toronto experiment was operating at an economic level just below the estimate for the completed pilot scheme.

It is also claimed that the public acceptance of pay-tv is demonstrated by the fact that Telemeter has already attracted about 5,500 subscribers, near the maximum required to achieve the target of wiring 50 per cent. of the total homes in the Toronto suburb of Etobicoke by the end of the year.

So far installations have been completed in about 4,500 homes.

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NOVINS recalled that a survey in the suburb at the start of the experiment indicated that in 32 per cent. of the homes the adults had not been to a cinema for at least a year.

He went on to quote statistics, given by Barney Balaban to a recent meeting of Paramount stockholders, to illustrate pay-tv's potential in extending the market for cinema fil[illegible].

For example, 23 per cent. of Telemeter subscribers paid to see "Anatomy of a Murder" when it was transmitted one week after the completion of all cinema runs; 43 per cent. paid for "Sink the Bismarck!" shown simultaneously with second runs in cinemas; and after completion of all cinema showings "Gigi" attracted 30 per cent.; "North by Northwest" [illegible] per cent. and "The Ten Commandments" [illegible] per cent.

THE programming for the Toronto experiment ıs included old and new films and exclusive ve transmission of sporting events.

Arrangements are now being made for the roduction of programmes specifically for the ıedium for the autumn schedules of offerings.

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THE equipment demonstrated was described as an Anglicised version adapted to operate from the British power supply, and with television receiver standards and coinage.

The Telemeter system can be used for broadcast or line transmission, but the latter is preferred as it gives the subscriber the choice of three pay-tv channels as well as the normal free channels available on standard TV sets.

The box of tricks is a remarkable piece of mechanism.

A separate sound channel provides programme information, and when the switch is moved to the selected channel the price of the programme is automatically indicated.

On the British version, the price indicator permits the variation of price from 6d. to £1 in 6d. steps. Ingeniously, the mechanism will accept any combination of British silver coins to make up the notified price, and it visibly records a credit where the total value of the coins inserted is in excess of the price of the programme. In fact, up to 25s. credit can be stored in advance of purchase of individual programmes.

A small tape recorder in the box records the code number of the programme and price paid to facilitate subsequent calculation of programme earnings. In addition, it also records the loss of programme in the event of a technical hitch at the receiver end, thus providing a check on claims for refunds of money.

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**THE Queen and the Duke of Edinburgh will attend the premiere of Rank's "The Man in the Moon," to be held in aid of King George's Jubilee Trust at the Odeon, Leicester Square, on October 31.**

**"The Man in the Moon" is a comedy and is the second subject to be made by the newly-formed Allied Film Makers. Produced by Michael Relph and directed by Basil Dearden it stars Kenneth More, Shirley Ann Field and Michael Hordern.**

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IN A survey of the "booming" cinema property market, the *Financial Times* last week stated that Granada is planning to follow the Rank and ABC lead in opening ten-pin bowling centres.

Where will the alleys be? When will they be opened? I am assured that so far Granada have made no definite plans to break into this particular field of entertainment.

"We've been interested in the possibilities of bowling centres for a long time," commented a spokesman for the company. "But so far that's all there is to it. We've made no concrete decisions at all."

Incidentally, two Granada cinemas come under the auctioneer's hammer at the end of the month —the Century, Deptford, and the Empire, Shrewsbury.

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JOHN PARKER, Lab. MP for Dagenham, who is pressing for reform of Sunday observance laws, has not forgotten the cinemas' interest in this subject.

Although his question on the Commons order paper to the Home Secretary, Mr. Butler, for July 14 does not mention films, Mr. Parker means to refer to S.O in a supplementary question.

He has long been a champion of greater Sunday freedom and the quashing of obsolete laws on this subject.

Our Parliamentary correspondent reports that there is hope that the Sunday opening legislation will be amended next year.

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ON THE same day Stephen Swingler's oft-postponed two questions about censorship are again to come up.

One is to ask Mr. Butler to consider whether both the BBFC *and* local authorities need censor films. The other asks for an inquiry into all forms of censorship with a view to legislation.

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INCIDENTALLY, Lord Morrison of Lambeth is now settling down in his new job as BBFC chairman.

"I have already seen several films," he said, "though of course as chairman my main responsibility is to supervise."

Lord Morrison will not commit himself on any general lines of future policy—for example, towards horror pictures and the nudist in films.

"But," he says, "I am trying to learn more of how the public feels about good taste and morals in films.

"And I want to take into consideration as well the problems of the trade."

On Wednesday, Lord Morrison was expected to visit the set of Columbia's "The Guns of Navarone" at Shepperton, where Carl Foreman is completing interiors. .

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TOSHISHIGE ISHIKAWA, managing director of the RKO company in Japan, which is jointly owned by the British Commonwealth Film Corporation and the Walt Disney organisation, is in London for talks with British producers. It is his first visit to this country.

It will be recalled that the acquisition of the old RKO company overcame the problem of obtaining import licences for British films when the Japanese government ruled that the distribution of imported films must be handled by a Japanese registered company.

Since the take-over, the company has succeeded in securing licences for eight British films and five Disney films per year, a total which is on a par with the number of licences granted to other major distributors.

Mr. Ishikawa is having talks with Ralph Bromhead and his colleagues on the board of BCFC, and is also visiting studios as the guest of The Rank Organisation, ABPC and British Lion.

The selection of the British films for Japan is a problem in view of the restricted number of licences available and this is being considered in the discussions, but Mr. Ishikawa is hopeful that more licences will be granted for British films in the not too distant future.

Mr. Ishikawa confirmed that there is a decline in admissions in Japan, against the background of the growth of television, but it encouraging to hear that British films are finding a wider market, some achieving booking as many as 400 of the 1,500 cinemas which s non-Japanese films.

There is a growing interest in films which pict the way of life in the Western Hemisp but there is still a preference for films o classics and action subjects.

Also here to join in the discussions with B producers is Fred Kennedy, the BCFC rep tative in Japan.

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BACK in London in time for the FBFM cou cil meeting on Tuesday evening. Andrew Filson was full of praise for the part played by Britain in the Berlin Film Festival.

"We made a first-class showing," he reported.

Andrew confirmed reports of the enthusiastic reception accorded the official British entry, "The Angry Silence," adding that on Monday there seemed no doubt whatsoever that it was high on the short list for the major award, The Golden Bear.

Director Guy Green, scriptwriter Bryan Forbes

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D. J. Goodlatte, managing director of ABC, and Charles Goldsmith, chairman and managing director of MGM, sign the agreement for ABC to play MGM's 11-Oscar winner "Ben-Hur" at the Bristol, Birmingham, and the ABC (Regal), Glasgow, starting in September. The William Wyler feature will play a long-term engagement at both theatres, on a separate-performance, advance-booking policy. ABC and MGM will co-operate in exploiting and publicising these provincial engagements

FRANCIS KOVAL REPORTS FROM BERLIN

# Britain's 'Angry Silence' wins loud applause

**WITH more star arrivals and more films of quality, the Berlin Festival has gathered momentum in its second week, and it seems that after a lively start, the jury will have a very difficult job in choosing between pictures like "Wild River," "Inherit the Wind," "The Angry Silence," Spain's "The Rogue of Salamanca" and the two brand new German productions, one of which will only be screened on the closing night.**

Apart from the cold and wet weather, which had a somewhat dampening effect, spoiling many a garden party, spirits are high. Sunday developed into a day of triumph both for the British and the Americans. It started with a magnificent luncheon offered by the British film industry in the Haus Vienn (combined effort of the BFPA and the FBFM) where Mr. and Mrs. Arthur Watkins welcomed the guests, together with Andrew Filson, secretary of the FBFM.

At the table of honour they sat with Harold Lloyd, the chairman of the jury, and Dr. Alfred Bauer, the festival director.

Numerically the reception was on a modest scale (about 220 people), but every festival guest of note seemed to be present. In the centre of interest was the team of "The Angry Silence:" Pier Angeli, Richard Attenborough, wife Sheila Sim, Bryan Forbes, Guy Green and the head of Lion International, Victor Hoare.

Photographers clustered also around Trevor Howard and James Robertson Justice, who, in the near future, has to take a day off from film work in Berlin and fly to Edinburgh in order to receive his Honorary Doctor degree.

Trevor Howard announced his plan to star with Lilli Palmer in the film version of Ibsen's "Wild Duck," which is to be produced in London by John Nasht, with a start early in September.

## Personalities

A number of young actresses added glamour to the proceedings, among them Mara Lane, the Italian star, Leonora Drago Rossi, and our own Julia Arnall.

Among British trade personalities present were Phil Kutner and Sidney Michaels of Miracle Films: Frank Hoare of ASFP, C. J. and Mrs. Latta: Ken Allen of Warner-Pathe, and Harry Saltsman, of Woodfall Productions. Kenneth Rive had already left Berlin.

Meeting George Gunn I was glad to report to him the high praise for the work of his Technicolor Labs I had heard from the Dutch film-maker, Herman Van Der Horst, whose magnificent feature-length documentary, "Symphony of the Tropics"—running for 70 minutes without a word of commentary—has a good chance of winning the prize for best long documentaries.

The film was shot in Surinama, a Dutch possession in South America, and Van Der Horst was delighted with the prompt service, since he usually had his rushes returned from London within five days: also the quality of the colour, he said, was outstanding.

Almost everyone of the British contingent met again at the traditional party given by George Turner, senior information officer resident in Berlin. They met representatives of the Diplomatic Corps and many important Berlin personalities.

## Picturesque

Dark-skinned representatives of Nigeria, Ghana and Malaya in their picturesque robes added a touch of colour to this charmingly informal party noted for its brilliance and cordiality.

John Maddison, of the COI, is also present at the Festival: he represents the International Film and Television Council of which he is the President.

Victor Hoare was justifiably flushed with success, coming straight to the party from the afternoon screening of "The Angry Silence" where the applause was so terrific that the stars taking their bow had to appear twice on stage—a unique occurrence during this festival.

Every competing film of course is screened in two cinemas at Berlin and the evening performance of "The Angry Silence" at the Zoo Palast was considered the main one.

In the same afternoon Elia Kazan's "Wild River" had a much applauded screening at the Zoo Palast, at which Jo Van Fleet thanked the audience from the stage. The eventful day was crowned by a lavish midnight party given by the MPAA at the Hilton Hotel — a typical American barbecue party complete with Red Indians and cowboys with a wigwam in the centr of the hall, and a Wild West bar in the corn

More than 500 guests were received by Johnston, who had come especially to B and by Nate Golden, representing the State partment.

Sparkle was added by the presence of Jo Fleet, Susan Strasberg and Tina Louise. absence of the British stars and of Cary G who had to return to his work at Shepp Studios, was very much regretted.

By the time the Festival VIP's met aga the Hilton roof gardens for a lunch throw Monday by Lion International it was clea the international press considered "The Silence" the most impressive picture of t tival and put it on top of the list for awards.

## Public relations

From the point of view of public relation two British parties dovetailed their efforts cause the BFPA invitation list contained n trade personalities while at the British Lio reception among the 200 guests the press strongly represented.

Theo Richmond and Sydney Safir did remarkable job of work distributing stills nd brochures, providing interview facilities nd arranging photographic, newsreel and TV coverage.

An important function associated with the Festival was the meeting of the IFFPA, which, this time, was held before an audience of international journalists, who were invited to ask questions of the administrative council gathered on the platform of the Kongress Halle. The theme of the conference: "Film—a Bridge Between Continents."

After speeches by the Federation president J. P. Frogerais, honorary president Charles Delac and the Swiss expert for economic questions, Dr. O. Duby, the most stimulating contribution came from Arthur Watkins, whose subject, "Film Festivals," aroused great interest and led to lively discussion.

## Great value

Mr. Watkins pointed out in the first place the great value of festivals in providing a shop window for the industry and an opportunity for getting together all those interested in good cinema.

The fact, however, that last year 18, and this year 20 festivals had submitted regulations led him to the conclusion that it was imperative to restrict the number in the interests of the industry itself.

After long discussions on how this could be achieved without dictatorial methods the conference closed with an announcement that this would be further discussed at the forthcoming San Sebastian Festival.

C. J. Latta, managing director of Associated British Picture Corporation, and Macgregor Scott, managing director of Associated British-P the, represented ABPC at the Berlin Film Festival where Mr. Latta was also an official guest of the Festival authorities. In these pictures at London Airport are Macgregor Scott with Arthur Watkins, president of the British Film Producers' Association, and Mrs. Watkins; Mr. Latta with Mrs. atta and Ken Allen, manager of special publicity services for ABPC

# News of the Week

## HOME OFFICE AND BoT CONSULT ON S.O LEVY

**CONSULTATIONS are going on between the Home Office and Board of Trade about the future of the Sunday levy and whether there shall be legislation next year to end it.**

The Board of Trade is in favour of ending it. This department, headed at present by Sir David Eccles, knows more about the film trade than does the Home Office.

Mr. Maudling himself is not specially interested in films, but his number two, John Rodgers, realises the injustice of forcing cinemas to pay the levy.

The Home Office has first to endorse the principles of relaxing Sunday law. The government is considering legislation to amend the Sunday Observance and Sunday Entertainments Acts.

This is a high hurdle to surmount. The Home Office is subject to pressure from many "lobbies," religious and otherwise, to clamp down permanently the present legal forms of Sunday observance.

Political expediency may, therefore, dominate the decision.

There is no question of legislation in the present session of Parliament which ends next November. Time is now too short even if the will of the government was agreed.

There is some hope that realism will prevail —in the form of legislation—some time next year. No final decision has yet been taken.

The trade must look at the prospects in the light of coming government changes. Maudling may well be moved from the Board of Trade to the Treasury. Mr. Butler, himself, may go elsewhere from the Home Office.

Much would then depend on the personalities and prejudices of their successors.

## International link for cartoon men

AN INTERNATIONAL BODY dealing with animation has been formed to establish a link between animated cartoon producers.

The British Animation Group, formed recently within the Association of Specialised Film Producers, has been instrumental in setting up the new body, named the Centre International Du Cinema D'Animation.

John Halas, chairman of the British Animation Group, has been appointed British representative on the centre's working committee, which includes members from Italy, France, USA, Russia, Czechoslovakia, Yugoslavia and Rumania.

Apart from establishing a link between animation producers, the centre aims to help promote animation and create a better appraisal of the medium in the cinema, television and experimental fields. It will organise meetings, conferences, exhibitions and festivals and will publish reports, journals and books.

The centre's headquarters have been set up at the Municipal Casino, Annecy, France, where a permanent museum of animated work will be established next year at the town's 12th century castle.

## ABPC final dividend is 40 per cent.

DESPITE a drop in trading profits, the directors of Associated British Picture Corporation are recommending a final dividend of 40 per cent., less tax, on the ordinary stock which, with the dividend already paid, makes a total distribution of 60 per cent. less tax—the same as last year—for the year ended March 31, 1960.

The corporation's annual meeting is on August 5.

Trading profits of the group amount to £3,760,530, compared with £5,434,722 the previous year. Net profits before taxation are given as £2,950,827, against the previous figure of £4,745,029.

Taxation accounted for £1,478,392—it was £2,436,235 last year—and interest payable was £56,095, compared with last year's £56,009. Net profits of the group after providing for all charges were £1,472,435, compared with £2,308,794. Of this £1,466,572 is applicable to the corporation, against £2,302,825 for the previous year.

After the deduction of profits retained by subsidiary companies—£23,376—and adding the balance brought forward—£305,696—the total available is put at £1,748,892, compared with last year's £2,449,071. Of this, £500,000 has been transferred to general reserve, and a balance of £302,580 is carried forward.

## 'League of Gentlemen' goes to Vancouver

SOME twenty feature films will be given their North American premiere during the Vancouver Film Festival. Many have already been shown at other major film festivals—including Cannes, Venice, London and Berlin. Great Britain's entry is "The League of Gentlemen," the Allied Film Makers comedy-thriller, produced and directed by Michael Relph and Basil Dearden.

Countries who have entered the festival are USA, Great Britain, France, Italy, Spain, Germany, Japan, Indonesia, Ghana, India, Czechoslovakia, Mongolia, Yugoslavia and Poland.

In the short subject categories—documentary, children's short fictional and amateur—250 films have so far been received. The committee will select 50 of these for viewing during the festival. A list of films to be shown will be included in the festival programme.

Among other feature films to be shown are "The Magician" (Sweden, directed by Ingmar Bergman); "Hiroshima Mon Amour" (France, directed by Alain Resnais); and "The 400 Blows" (France, directed by Francois Truffaut).

The Vancouver Film Festival, an integral part of the larger Vancouver International Festival, runs 12 days at the Vogue Theatre, where feature films will be shown each day at 5.30 and 8.30, from July 11-23.

It precedes the music, drama and opera section of the Vancouver International Festival by two weeks, which commences on July 22.

## JOHN DAVIS IS A BFI GOVERNOR

The Chancellor of the Exchequer has appointed John Davis, deputy chairman and managing director of The Rank Organisation, a governor of the British Film Institute. The appointment took effect on June 16.

Ellis Pinkney, CEA general secretary, and Alastair Dunnett, editor of *The Scotsman*, have been reappointed governors of the institute.

## BFFA members are re-appointed

SIR RICHARD YEABSELEY has been reappointed as chairman, and K. D. Cole and S. J. Campling as members of the British Film Fund Agency. Their original appointment, which expired on June 30, is extended for three years.

Sir Richard is accountant adviser to the Board of Trade and Mr. Cole is a partner in a firm of solicitors. Mr. Campling was Under Secretary and Principal Finance Officer of the Board of Trade until September, 1958.

## First CMA ads on Southern TV

FIRST of CMA's nine weekly spots on Southern Television went out at the peak time of 9.25 p.m. on Wednesday evening (June 29).

After a written title reading "See The Best Of The Week At Your Local Odeon Or Gaumont," viewers saw highlights from Richard "The Savage Innocents."

Careful thought had been given to the choice of excerpts and a final decision was not taken until all the scenes for consideration had been viewed on closed circuit television to ensure that they would have maximum impact on the smaller screen.

The 90-second spot closed with the words "See 'The Savage Innocents'" followed by three cards listing the names of the immediate CMA playdates in the areas covered by the STV transmitter.

For the guidance of viewers, these were split into three groups: playdates commencing the following day, those beginning on Sunday next and those beginning on Monday next.

Next week's spot will be for United Artists'

"The Unforgiven" and this will be followed by Fox's "From The Terrace," RFD's "Make Mine Mink," Walt Disney's "Sleeping Beauty" and RFD's "Doctor In Love."

This is the first time that a major cinema circuit has taken TV advertising on this scale in support of the regional release of its films.

As previously reported, CMA has also booked four minute-and-a-half spots for transmission by ATV at a peak viewing time on the Sundays coincident with the North West London Rank release of the films concerned: "The Savage Innocents" (July 10), "Make Mine Mink" (July 31), "Sleeping Beauty" (August 7) and "Doctor In Love" (August 21).

The new advertising follows the success of CMA's pilot venture last Spring which provided an encouraging boost to the box-office.

## Brabourne is to make 'Mutiny' for Columbia

JOHN BRABOURNE is to produce "Mutiny"—based on Frank Tilsley's best-seller about the Spithead Revolt—for Columbia.

It will be a British production, with a screenplay by Edward North, and shooting will be in this country and on sea locations.

The new production agreement, just signed in London, brings yet another top independent producer under the Columbia banner.

John Brabourne's last production "Sink the Bismarck!" for 20th-Fox, is still doing world-wide top box-office business.

## PREMIERE SET FOR 'THE ENTERTAINER'

Bryanston's "The Entertainer" is to be given a world premiere at the Odeon, Marble Arch, on July 28. And on October 24 the film—for British Lion—will be generally released on the National Circuit. It will go out with an X certificate.

Between the premiere and general release it will have advance presentations at principal situations and in September will open in New York at Broadway's Sutton Theatre.

Decision to release the film—this year's official British entry at the Karlovy Vary Festival—with an X certificate was made after weeks of discussion.

The Censor considered it merited an X unless some of the material was removed and attempts were made to agree suitable cuts without impairing the story. "But," said Maxwell Setton, Bryanston's managing director, "we have now decided to stick to the X rather than risk watering down John Osborne's story."

"The Entertainer," directed by Tony Richardson, stars Sir Laurence Olivier and Joan Plowright.

## Theatre Royal stays because tax went

THE Theatre Royal, Manchester, is to continue as a cinema. A representative of Harry Buxton has said that negotiations for the sale of the theatre have been broken off, because, with the end of entertainments tax, the use of the building as a cinema seemed to offer a better return.

## RSA Commonwealth Film Award

THE Royal Society of Arts is to make an award, to be known as the Royal Society of Arts Commonwealth Film Award, to the film produced in any country of the Commonwealth which is regarded by a panel of judges as having been of greatest service in fostering and promoting progress in either public health or food production in that country.

The award, consisting of a silver medal and a diploma, will be announced in November, 1960. Films, which may be of any length, in 16mm. or 35mm., and in black and white or colour, must be submitted through the government of the country of their origin which is asked to supply an official assessment of the public usefulness of the films selected.

Each country is allowed to enter two films.

The United Kingdom is among the countries which have agreed to participate and the Central Office of Information, on behalf of the Secretary of State for Commonwealth Relations, is organising the British entries.

Producers and sponsors of films in the public health or food production fields who would like to compete for the Award are invited to write to Commonwealth Film Award, Central Office of Information, Hercules Road, London, S.E.1, for entry forms and other particulars.

Films entered for the competition should have been sufficiently screened or televised within the United Kingdom to enable an assessment of their public usefulness to be made. Entries must be received not later than August 1.

The two United Kingdom films to go forward to the RSA for judging for the final award will be selected by a committee which the Central Office of Information is now organising.

## Bid to end Croydon's Sunday committee

ALTHOUGH Croydon has a Sunday Films Selection Committee, which is supposed to make sure that only "nice" films are shown in the town on Sundays, horror films are now being shown in some local cinemas seven days a week, it was alleged at a meeting of Croydon Town Council.

Proposing that the committee should be abolished, Councillor K. Urwin said the Committee was appointed in 1933, when Sunday film shows were first permitted in Croydon. It was now out of date.

Councillor Stuart Edwards said that the Surrey County and the LCC areas which adjoined Croydon did not have Sunday Films Selection Committees. Other members said the Croydon Committee should be told to do its job properly or disband.

The Council decided to review the matter at its next meeting.

## Rank Screen Services executive changes

MARTIN STEVENS has been appointed executive assistant to Bill Annett, managing director of Rank Screen Services, Ltd.

Mrs. Lorna Sturdy has relinquished her position as national distribution manager to become a full-time member of the company's national sales team. (For the next year, she is also honorary secretary of the Women's Advertising Club of London.) Percy Bates succeeds M s. Sturdy as national distribution manager.

Bill Andrewes has joined the company as a s tant to Martin Stevens, with special respo bilities for advertising and public relations. P Duncombe and Nigel Mallinson have been pointed to the national sales team.

Mr. Annett has received with regret the r nation of Malcolm Agnew after three years the company. He has joined Gerard Holdsw Ltd.

Mr. Stevens has been with RSS since 1954. His responsibilities include national co-ordination, overseas policy, sales prom advertising and public relations. Mrs. S joined the company in March 1952 and bec responsible for national distribution in Dece 1956. Since then Mr. Bates has been her de

Mr. Andrewes joins Rank Screen Services Horlicks, Ltd. Mr. Duncombe enters the ci advertising industry after 14 years as a re officer in the Grenadier Guards. Mr. Malli joins the company after completing his Na Service with the Green Howards, during period he was ADC to the Governor of S Leone.

## Middlesex cinema car parks trial extended

MIDDLESEX exhibitors can still allow their cinema car parks to be used by the general public up to one hour before opening time.

The county entertainments licensing committee decided to allow this for a trial 12 months last year. And, it was reported at the Middlesex County Council meeting last week, although there seemed no great demand among local authorities for the facility, the committee had agreed to continue the experiment for a further year.

The committee also reported that it had received 90 applications for renewal of Cinematograph licences this year—six fewer than last year in view of cinema closures and conversions.

Majority of the licences had been renewed until May 31, 1961, but in certain cases where maintenance, technical defects or other items were outstanding, the licences had, in the meantime, been renewed for a shorter period.

The standard of maintenance at cinemas in the county remained at a high level, it was noted.

Two films had been inspected by the committee since its report to the County Council st November and it had decided to ban the p lic exhibition of both of them in Middlesex.

One, "Dentonville," had already been ref ed a certificate by the British Board of lm Censors. The other, a revised version of the lm "Forgive Us Our Trespasses," had been gr ed an "X" certificate by the Censor, but the m- mittee considered it unsuitable for p lic showing in the county.

## Acclaim for Pathe News in colour

AFTER completing five big national s es in colour, Pathe News has now had proo of the manner in which these subjects have on the enthusiastic acclaim of both British e bi- tors and the public.

Following are excerpts from the telegram nd letters which have reached Pathe News i the past few weeks:—

"Congratulations. Pathe News in colou has proved a winner,"—Binet, Wests, Jersey.

"Colour newsreels outstanding. . . . C el- comed by all,"—Charles Selvage, Studio C

"Congratulations to Pathe. . . . Jolly od

*continued on page* 22

# World Markets

## Slump in production could close 1,000 theatres

**NEW YORK.—S. H. Fabian, president of Stanley Warner, chairman of the American Congress of Exhibitors and Treasurer of Theatre Owners of America, in a written address to the Maryland Theatre Owners Association, delivered in his absence by his assistant, Phil Harling, forecast that if the downward trend of pictures continues on the part of the major film producing and distributing companies " it could well mean that within a short time as many as a thousand theatres are going to close."**

Stated Mr. Fabian, " I know that on every theatre owners' lips these days, be he the operator of a single small theatre, the executive of a small independent chain or the head of a major theatre circuit, is the burning question about product. What can he book next week? How can he get more pictures?

### First problem

" Product—both the lack of it and the desperate need for more—is the number one problem today for the theatre owner.

" Hollywood—and by that I mean the major film producing and distributing companies—has completely committed itself to a policy of making less pictures better, and therefore making more money, even though there are fewer theatre outlets. This has driven their release schedules for new pictures down near the 200 feature-per-year level.

" It is a policy that is changing our theatre structure. Big houses, the movie palaces of a few decades ago, are closing down as unprofitable. Other big theatres are scaling down their seating capacities. The mammoth theatre is going and, unfortunately, so are many of the smaller theatres, which, if adequately supplied with good film, should by every rule and equation be profitable.

" Frankly and candidly, this policy of product shortage, this new method of doing business which the film companies have established, means eventual destruction for most exhibitors if unchecked.

" The history of our business since television became a nation-wide competitive factor has been that if a motion picture has sufficient attraction for the public, it will make money regardless of what the other leisure-time competition might be.

" I am not talking about the blockbusters, which are in a class by themselves, though we know that some so-called blockbusters, made at great expense by the film companies, have failed miserably.

" I mean ordinary good pictures, made at relatively modest production costs, which have something the public wants and which have been great grossers for most of us.

" Some of these pictures didn't even have the so-called ' insurance ' of big-name actors. Yet they did fine business. They proved to me that the theatre business can be a good business, if the right kind of merchandise is available and in sufficient quantity."

He noted that exhibitors have begun to do something about the shortage and he reminded his listeners how the five larger circuits have put up two million dollars as a nucleus for a production fund.

He revealed that " we five companies have agreed we will not manage any part of this new company. We will not have a vote in the operation of this new company. We will get no interest or dividend from it until all the other moneys invested in it by exhibitors and anyone else gets paid first.

" We have agreed we will have no equity in it, nor will we be represented on its governing board.

" In fact the two million dollars we have advanced for it might be called ' bottom money '; it is in fact a loan only with no priority of any kind.

" Why, you may ask, are we so magnanimous. We are altruistic because, even though we operate many theatres, we need more pictures just as badly as the man who runs only one or only a few theatres.

" This new company, to which the five major circuits have subscribed, to which many of the larger independent circuits are currently subscribing, and to which I hope all in exhibition will eventually support financially, is no open-end proposition.

### Independent

" As a matter of fact, unless all the money is obtained by January 1, 1961, no operational plan for the company will be developed and all the moneys that have been given will be returned.

" This is a company wherein the independent exhibitors who invest in it will run it, manage it, be on the board, determine policy and do everything that is necessary to run such a company.

" The government has given us permission to do what we propose. I hope when the proper time comes you, as exhibitors, will be quick to support this means for your own survival."

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A SUBSIDIARY of United Artists, United Artists Associated, was reported as offering to make available to television stations over 400 post-1948 features. Included is product from Warners, Universal-International, RKO, London Films and Alexander Korda.

Meanwhile, on other fronts, Columbia Pictures and Warners were reportedly ready to release a flock of post-48's totalling close to 600 feature with 400 coming from Columbia and 200 from Warners. The companies refused to discuss the stories.

While on the subject, it was revealed that Samuel Goldwyn Productions will negotiate the sale of Goldwyn's backlog of approximately 50 features directly with television stations.

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PRODUCER-DIRECTOR Stanley Kramer, in a trans-Atlantic interview from London, told press representatives here that he was gratified by the reaction to his film " Inherit The Wind " at the Berlin Film Festival. He urged other Hollywood producers to keep on participating in film festivals wherever they are. He thought the propaganda advantages were tremendous and it provides impact that can't be bought for money. **—Mel Konecoff.**

## SWEDEN CUTS TAX ON ADMISSIONS

Admission tax on Swedish cinemas has been cut from 33 per cent. to 25 per cent. Exemption has been increased to cover situations playing up to only four shows a week.

The admission tax from Swedish films will be returned to the producers and a sum of one million Kroner (£64,000) will be appropriated for distribution among the producers of from three to five of the best Swedish films every year.

## Complicated increases in seat prices

PARIS.—The National Film Centre this week issued a new ruling on seat prices which, to be charitable, might be called somewhat complicated.

Briefly, from July 1 this year certain cinemas are permitted to increase their prices. But there are so many categories that the real position is difficult to follow.

For example, certain categories which in 19.. were granted freedom but which have since increased their prices by over 25 per cent. are now given the choice of reducing their prices to 1957 level plus 25 per cent. or retaining their present prices and giving at least three reduced price (40 per cent.) performances per week for certain categories and one reduced price performance for others.

This new ruling does not include the prest...

*continued on page* 10

**TECHNIRAMA**
**THE IDEAL PROCESS**
*for*
70 mm. ROAD SHOWS
(with 6 channel stereophonic sound)
*and*
35 mm. RELEASE PRINTS
**A PRODUCT OF TECHNICOLOR**

# WORLD MARKETS

—continued from page 9

theatres on the Champs-Elysées which only feature exclusive programmes.

The changes have brought little comfort to the exhibitors excepting in the Paris area where seat prices have always been controlled. These exhibitors therefore, do not come under the reduced price clause and will increase the prices of their seats, but increases vary and do not exceed more than a few pence.

At the Exhibitors Congress which was held in Nice last week the subject was discussed at some length. Speakers protested bitterly against the complications and also against the fact that there are two categories of cinemas, the prestige with free prices, and the controlled.

The Congress also called for complete liberty. They want the right to change programmes when they wish and show as many feature films as they wish.

Mr. Trichet, the president, said that present controls were responsible for the falling off of business—"Why should the public put itself out to come to our theatres when all we can offer is a so-called great feature accompanied by a first part of the programme which it is better not to talk about at all." He then called for the right to show a second feature.

Mr. Trichet also said that the Exhibitors Federation had asked French TV not to show films on Saturdays and Sunday evenings.—**Henry Kahn.**

# Germans planning film weeks for Asia

BONN.—The West German Government is preparing a series of film weeks in India, Pakistan and Ceylon.

The festivals are planned for October and November this year in New Delhi, Bombay, Calcutta, Madras and in an unidentified "Indian industrial centre." Later on the German pictures will be shown in Karachi and in Colombo.

The West German Government is subsidising the film weeks with a sum of 150,000 to 200,000 deutschmarks (or about £11,000 to £16,000). About five to six German pictures will be dubbed into English for the Asian film weeks and at least one feature will be dubbed into Hindi.

In addition to the feature film selection a number of documentaries, cultural and industrial films will be shown.

The film weeks will include personal appearances of German actors, press conferences and gala shows. There are plans to invite government officials from India, Pakistan and Ceylon to the weeks, and German Government representatives are to attend.

The West German Government's object is two-fold: political good will and commercial propaganda for German film exports. Long-range aim of the Asian festivals is a gradual removal of import restrictions for German pictures in India and in Pakistan. Film talks between the Bonn Government and the Governments of India, Pakistan and Ceylon are believed to be a most likely consequence of these film weeks.

The German Government and film industry, through its promotional agency, Export Union, recently held German film weeks in Tokyo and Stockholm.

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THE French motion picture industry earned a net of 17,000,000 deutschmarks (about £1,250,000) last year with a total of 55 feature films exported to West Germany. German exporters, at the same time, sold 34 feature films to France receiving a net of 3,000,000 deutschmarks.

This situation appears to be the principal reason for the West German Government's current reluctance to remove import restrictions for French pictures under the ECM plans.

Bonn Government, it is reported here, is now trying to introduce a higher degree of reciprocity before a removal of Franco-German film trade barriers would start.

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A NETWORK of 29 television transmitters will be completed within the next four months throughout West Germany, but it is still an open question as to who is going to run the network.

Legislative action is needed to establish the government, private groups or existing broadcasting organisations as network operators.

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THE current Swiss film import quota system which was introduced in 1938 and which will expire on December 31, this year, is expected to be prolonged with minor changes for another two years.

The Swiss quota system regulates imports of feature and other films, and it strengthens the position of Swiss film importers to a point where they can all but dictate terms for imported pictures.

The Swiss Government is at present preparing a motion picture law which would comprise all phases of film business, which would include import regulations, but due to differences of opinion among Swiss legislators and film industry circles the law may be postponed for another one or two years.

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BAVARIAN Landtag (parliament) is now discussing a Bill which would introduce a number of important tax concessions for motion picture exhibition.

Local communities would be eligible to reduce the current basis tax rate of 13 per cent. of box-office grosses to 10 per cent.; however, each community would be free to set its tax rate between 10 and 20 per cent.

German exhibitors are concentrating their tax campaign upon Bavaria under a master plan which provides for a rotating of the tax spotlight among selected areas.—**Gustav Genschow.**

## 'PORGY' OPENS IN AUSTRALIA

Samuel Goldwyn's "Porgy and Bess" received its Todd-AO road show premiere at the Forum Theatre, Sydney, Australia, on Thursday, June 23, following a formal preview held on the previous night which was attended by members of the State Cabinet, New South Wales Premier and Mrs. Heffron along with civic heads, educationalists, and press, radio and television industry leaders.

Norman B. Rydge of Greater Union Theatres, and Colin Jones, Columbia Pictures managing director, officially welcomed the guests. TV and newsreel cameras recorded the occasion.

Columbia's release of "Porgy and Bess" in Sydney follows, by a fortnight, the record-breaking Australasian premiere in Melbourne.

Sydney's major evening newspaper, *The Daily Mirror*, welcomed the arrival of the Goldwyn production with a special double page feature supplement.

## 'KWAI' IS INVITED TO KARLOVY VARY

Sam Spiegel's Horizon British production "The Bridge on the River Kwai," which recently enjoyed a tremendously successful West End re-presentation, is being shown at the Karlovy Vary Film Festival in Czechoslovakia by special invitation.

This is the first time that the multiple award-winning Columbia release has been publicly shown behind the Iron Curtain.

Producer Spiegel took the picture to Moscow in 1958, where it was screened at the Kremlin. As a result of the interest in this anti-war film, it was requested by the Czech film industry for the festival.

The film, directed by David Lean and starring William Holden, Jack Hawkins and Alec Guinness, will be shown at Karlovy Vary on July 20.

# Steps to control hooliganism

BELFAST.—Northern Ireland CEA is to investigate the possibility of urging the Belfast Corporation to pass by-laws controlling hooliganism in cinemas.

The branch discussed this at last week's meeting when the example of Reading was quoted.

Hooliganism is not yet a major problem in Belfast but a number of proprietors have complained of malicious damage in recent months.

Contact may be made with Reading council or with CEA in London with a view to making specific recommendations to the Belfast Corporation in the next few months.

The branch also learned that an arrangement similar to that in operation across the water had been arrived at with the KRS on the sharing of the tax relief granted by the Ministry of Finance earlier this year.

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"HOME IS THE HERO," an Irish production, is the second film selected for showing at the First Stratford Film Festival to be staged at the Stratford Theatre, Stratford, Connecticut, July 13-19. It will mark the American premiere of the film, starring Arthur Kennedy and featuring the Abbey Players. It was produced by Robert S. Baker and Monty Berman.

The first film selected was the American-made "Private Property."

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ALTHOUGH abolition of tax has not yet been achieved in Northern Ireland the relief given by the Ministry, I understand, has convinced a number of exhibitors that they can continue in business on a reasonable financial footing. Should box-office receipts pick up well in the Autumn there is a good chance that at least a few cinemas which were ear-marked for closure will be able to remain open.

The branch is now in recess for the summer months, but an emergency committee has been appointed so that urgent problems can be dealt with as they crop up.—**S. Gordon Duffield**

# Previews for Showmen

Edited by JOSH BILLING

## New films at a glance

| Title and Renter | R.T. and Certificate | Stars | Remarks | Box-Office Angle |
|---|---|---|---|---|
| Brides of Dracula, The (Rank)—British | 85 min. (X) | Peter Cushing ... Martita Hunt Yvonne Monlaur | Technicolor period horrific telling how Nemesis overtakes one of Count Dracula's blood lusting disciples. Acting competent, direction resourceful, romantic asides popular, light relief appropriate, highlights spectacular and staging opulent | Cast iron British ... thriller (NC) |
| Doctor in Love ... (Rank)—British | 97 min. (A) | Michael Craig ... Virginia Maskell James Robertson Justice | Eastman Color clinical comedy, freely adapted from Richard Gordon's novel, concerning young medico's love life. Tale breezy, team work exuberant, treatment snappy, sex consistently plugged, dialogue fruity, presentation first-class | Excellent British light booking (C) |
| Four Fast Guns ... ... (Renown)—U.S | 71 min. (U) | James Craig ... Martha Vickers Edgar Buchanan | Spectascope outdoor melodrama, with pathological overtones, covering rival gunslingers' activities. Story straightforward, types rugged, romantic interest adequate, climax rousing | Reliable "second" (C) |
| Gallant Hours, The ... (United Artists)—U.S | 115 min. (U) | James Cagney ... Dennis Weaver James T. Goto | Dramatic documentary showing how U.S Admiral William F. Halsey, Jr., turned tide in the Allies' favour during critical battle against Japs for Guadalcanal. James Cagney outstanding as Halsey, direction fluent, detail authentic and dialogue sharp, but subject highly technical | Booking mainly on title and star (C) |
| Game of Love, The ... (Gala-Films de France)—French | 84 min. (X) | Francoise Brion ... Bernadette Lafont Michel Galabru | French comedy drama describing dalliance at a county chateau weekend party. Sex angle frank, staging impressive and English sub-titles lucid, but acting and direction uneven and story sketchy | So-so Gallic "light" booking (NC) |
| Inherit the Wind ... (United Artists)—U.S | 128 min. (A) | Spencer Tracy ... Fredric March Gene Kelly | Court room melodrama, inspired by sensational 'twenties Tennessee "monkey trial," hingeing on clash between the Biblical and Darwin interpretations of man's origin. Spencer Tracy and Fredric March magnificent as opposing counsels, support good, direction brilliant, dialogue stimulating, and atmosphere and detail flawless | Outstanding prestige and box office proposition (C) |
| *Just Joe ... ... (Archway)—British | 73 min. (U) | Leslie Randall ... Joan Reynolds Michael Shepley | Domestic comedy concerning a shy, detergent factory employee who unexpectedly finds his feet. Script somewhat sudsy and pace uneven, but cast hard-working, humour clean and staging adequate | Passable secondary hall quota (C) |
| *Light Up the Sky ... (British Lion)—British | 90 min. (A) | Ian Carmichael ... Tommy Steele Benny Hill | World War II comedy, adapted from Robert Storey's play, cross-sectioning an English searchlight crew. Tale slight, but characterisation first-class, direction resourceful, gags slickly timed, lines crisp, sentiment popular and staging realistic | Capital British star light booking (C) |
| Paris Streetwalker ... (Miracle)—French | 98 min. (X) | Francoise Arnoul Raymond Pellegrin Pierre Cressoy | French "tarts and flowers" melodrama, describing unmarried mother's busting of white slave racket. Story stark, yet holding, types sharply drawn, penultimate suspense strong | Exploitable industrial fare (NC) |
| Pleasures are Paid For ... (Cross-Channel)—Danish | 70 min. (X) | Suzanne Bech ... Klaus Pagh Vera Stricker | Danish "why girls go wrong" melodrama, concerning student who hastily visits abortionist, but repents at leisure. Tale novelettish, acting unsubtle, and childbirth scenes unduly prolonged | "Gimmick" offering solely for secondary halls (NC) |
| Rainbow Game, The ... (Cross-Channel)—Swedish | 93 min. (X) | Mai Zetterling ... Alf Kjellin Birger Malmsten | Swedish sex melodrama, dealing with unmarried couple's uneasy occupation of double bed. Story long-winded, cast uneven, direction stodgy, and English sub-titles excessive | Ticklish art house fare (NC) |
| Roses for the Prosecutor (Gala)—German | 97 min. (A) | Martin Held ... Walter Giller Ingrid Van Bergen | German satirical comedy-melodrama, given English sub-titles, about one-time Nazi military prosecutor and "victim" who clash again in Civvy Street. Tale thoughtful and witty, acting impressive | Very good commercial "Continental" (C) |

## Reissue

| | | | | |
|---|---|---|---|---|
| Hitch-Hiker, The ... (Archway)—U.S | 64 min. (X) | Edmond O'Brien ... Frank Lovejoy William Talman | On the run melodrama. Plot promising, but treatment monotonous. Originally reviewed in "Kine," May 28, 1953 | So-so crime second (NC) |

(C) SUITABLE FOR CHILDREN (CC) EXCELLENT FOR CHILDREN (NC) NOT FOR CHILDREN
*BRITISH QUOTA PICTURE †IN COLOUR

*continued on page 19*

# Your Films

by JOSH BILLINGS

## West End

**WHILE suburban and provincial cinema box-offices are waging an unequal battle against the weather, it seems that practically anything and everything goes in the West End. You'll see what I mean if you read on.**

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I'LL start off with "Sons And Lovers" (Twentieth Century-Fox — CinemaScope — British). D. H. Lawrence's novel created great controversy when it was first published, and is still news. The screen version catches the book's strong sensitive flavour, and has really clicked at the Carlton, Haymarket. In fact, it's the Carlton's biggest winner for years. The film must, however, come off next week because of its early release. It will be succeeded by "The Story Of Ruth" (Twentieth Century-Fox—CinemaScope), a Biblical melodrama which earned considerable praise from arty "Time."

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"THE SAVAGE INNOCENTS" (Rank—Technirama—British) has definitely rung the bell at the Odeon, Leicester Square. The Eskimo epic is certainly raw stuff, but I understand on the best authority that large audiences, composed equally of men and women, are lapping it up.

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I HAD a feeling that "The Unforgiven" (United Artists—Panavision), John Huston's latest western, co-starring Audrey Hepburn and Burt Lancaster, would not please the critics. I was right. I also forecast it would attract and thrill the fans. Bang on again! When the run of "The Unforgiven" ends at the Leicester Square Theatre, "The Apartment" (United Artists—Panavision), a Billy Wilder comedy drama, takes over. My crystal ball indicates that UA has yet another winner.

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THAT spectacular revival, "House of Wax" (Warner-Pathe—Panoramic-3-D), is going great guns at the Warner Theatre. So far no plans have been made for its general re-issue, but, with the shortage of box-office product, it's more than likely to get a date. Why wait? Try the back door at Warner House.

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LAST week I said the receipts from "Village Of The Damned" (MGM—Metroscope—British) were encouraging. Apparently this was one of the understatements of the year. The science-fiction melodrama is doing excellent business at the Ritz and taking money comparable with that of "Gigi" (MGM—CinemaScope).

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IT LOOKS as if nothing can stop "Suddenly, Last Summer" (Columbia—British), running through the winter at the Columbia Theatre, Shaftesbury Avenue. The adaptation of Tennessee Williams' play nearly turned my stomach, but I live and learn. I've seen another Tennessee Williams film since then, but went armed with a dyspepsia pill.

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"KIDNAPPED" (Disney—British) is having a marvellous run at Studio One, Oxford Street. The screen interpretation of Robert Louis Stevenson's book is suitable for all ages, but obviously the popularity of its star, Peter Finch, has given it additional box-office oomph! "Kidnapped" can be pencilled in with the greatest confidence.

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TALKING of Peter Finch naturally brings to mind "The Trials Of Oscar Wilde" (Eros—Super Technirama 70—British). The brilliantly acted and directed biographical-cum-trial melodrama is firmly entrenched at the Cameo-Poly, Regent Street, and, believe me, will take some shifting.

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"THE CHAPLIN REVUE" (United Artists) never slackened at the London Pavilion, but "The Gallant Hours" (United Artists) can't wait for ever to be shop-windowed. The last-named, a naval dramatic documentary based on the World War II exploits of U.S Admiral William F. Halsey, Jr., takes possession on Friday.

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ALL THINGS considered, "In The Nick" (Columbia—CinemaScope—British) hasn't done at all badly at the Odeon, Marble Arch. On Thursday, "The Brides Of Dracula" (Rank-Universal—British), another slick and glossy chiller from the successful Hammer stable, moves in.

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"FIVE BRANDED WOMEN" (Paramount), the World War II melodrama strong on the distaff side, got by at the Plaza. Tomorrow "Light Up The Sky" (British Lion—British) arrives. It's a lively Service comedy drama. On July 21, Fred Hutchinson is presenting a shrewd holiday programme: "The Bellboy" (Paramount) a Jerry Lewis comedy, yet to be reviewed, and "Tarzan The Magnificent" (Paramount—British), first-class adventure hokum. The "U" certificate bill has compelling star and title values.

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THE MGM programme, "Girls' Town" and "Rich, Young and Deadly," didn't take the Rialto, Coventry Street, by storm. Come to think of it, it's asking a bit much to expect audiences to pay West End prices for two "seconds." "The Gazebo" (MGM—CinemaScope), a macabre comedy, opened last Thursday and got off to a flyer.

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"THE NUDIST STORY" (Eros—British), the latest "fig leaf" opus, is really clicking at the Cameo-Royal, Charing Cross Road. When it comes to putting over gimmick films few showmen have anything on Basil Clavering. He was the first to put bad notices to good box-office account.

\+ + +

APPARENTLY, the novelty of nudist films never wears off. The Gala "twin-set," "Travelling Light" (British) and "Sins of Youth" (French), refuses to budge from the Cinephone, Oxford Street. Here's a programme entitled to the independent exhibitor's serious consideration.

\+ + +

"INHERIT THE WIND" (United Artists), the "monkey trial" melodrama, brilliantly acted by Spencer Tracy and Fredric March and superbly directed by Stanley Kramer, goes to the Astoria, Charing Cross Road, today. It's down for trade-show on Friday—and for heaven's sake don't miss it.

\+ + +

NEEDLESS to say, "Ben-Hur" (MGM—Camera 65-Panavision), the spell-binding Biblical spectacle; and the Twentieth Century-Fox Todd-AO musicals, "South Pacific" and "Can-Can," are carrying on at the Empire, the Dominion, Tottenham Court Road, and Metropole, Victoria, respectively. "South Pacific," well into its third year, is now part of film history.

*continued on page* 14

ADOLESCENCE

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# BATTLE INFERNO

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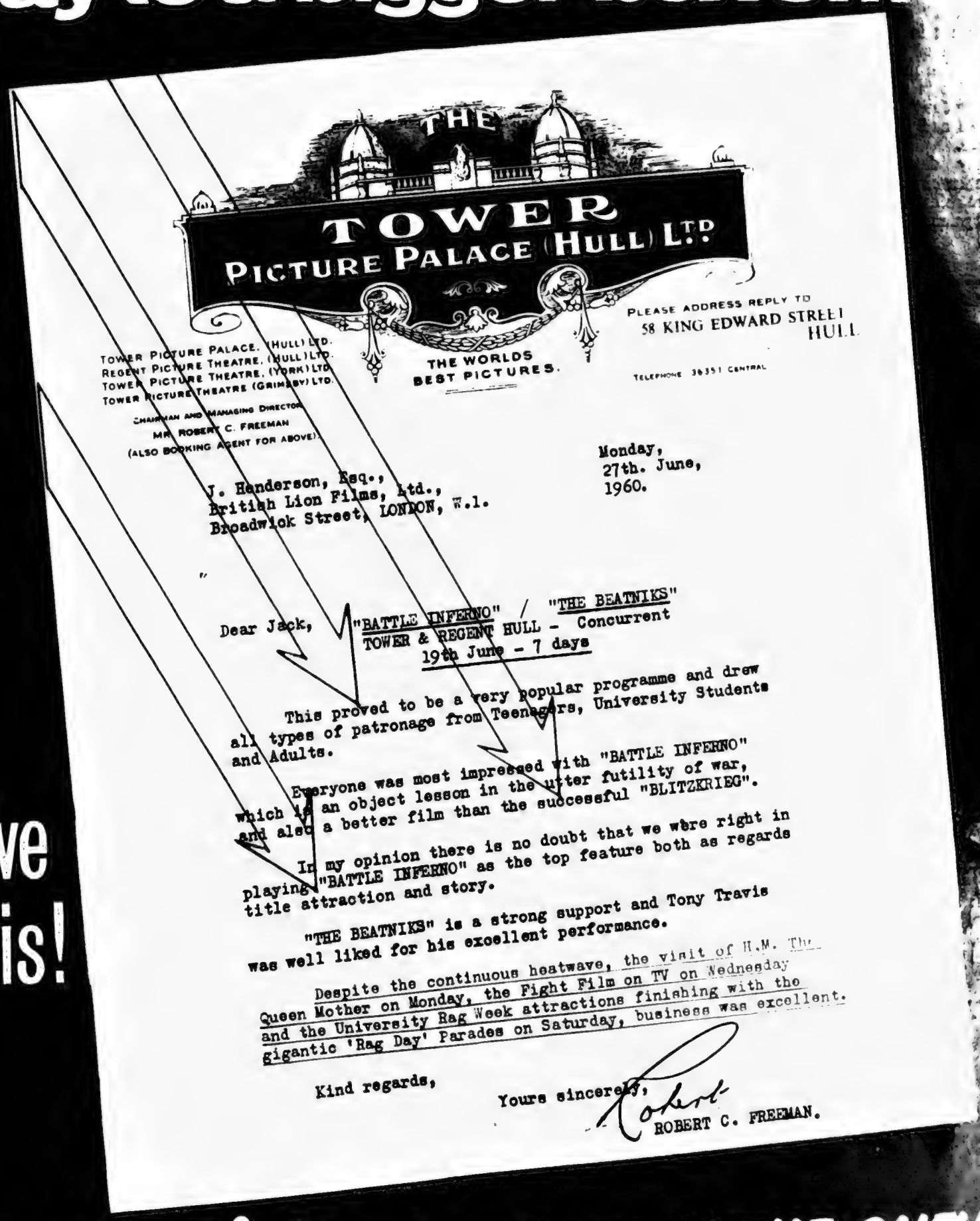

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Monday,
27th. June,
1960.

J. Henderson, Esq.,
British Lion Films, Ltd.,
Broadwick Street, LONDON, W.1.

Dear Jack,

"BATTLE INFERNO" / "THE BEATNIKS"
TOWER & REGENT HULL - Concurrent
19th June - 7 days

This proved to be a very popular programme and drew all types of patronage from Teenagers, University Students and Adults.

Everyone was most impressed with "BATTLE INFERNO" which is an object lesson in the utter futility of war, and also a better film than the successful "BLITZKRIEG".

In my opinion there is no doubt that we were right in playing "BATTLE INFERNO" as the top feature both as regards title attraction and story.

"THE BEATNIKS" is a strong support and Tony Travis was well liked for his excellent performance.

Despite the continuous heatwave, the visit of H.M. The Queen Mother on Monday, the Fight Film on TV on Wednesday and the University Rag Week attractions finishing with the gigantic 'Rag Day' Parades on Saturday, business was excellent.

Kind regards,

Yours sincerely,

ROBERT C. FREEMAN.

AND THE BEATNIKS TO LENGTHEN THE QUEUE

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## RENTERS' NEWS

# Archway programme on independent release

ARCHWAY is releasing its latest programme, "Slave Women of Corinth" and "Just Joe" as an independent release.

"Slave Women of Corinth" is an Eastman Color film produced by the company that made "Hercules" and is on the same lavish scale.

It is set in the period immediately following the death of Christ. Pagan orgies, the torture of Christian martyrs, converts and similar scenes depict life in the first century.

"Just Joe" is a British comedy starring Leslie Randall and his wife Joan with guest star Jon Pertwee.

Many dates from ABC, CMA, Essoldo and other circuits indicate that exhibitors have in this combination a British quota film and an all U programme.

# 'Royal Ballet' will be screened in Canada

PAUL CZINNER'S production of "The Royal Ballet" has been entered for the Stratford International Film Festival, to be held in Stratford, Ontario, from August 22 to September 3 in conjunction with the Shakespearean Festival.

The film is scheduled for showing on the last night of the Festival.

Two Children's Film Foundation productions, "The Poacher," and "The Soapbox Derby," will also be presented at Stratford by The Rank Organisation.

# Re-edited 'Scamp' goes on National release

GEORGE MINTER has had the successful Renown picture "The Scamp" re-edited and as a result it has been given a major circuit release.

Its release is scheduled for July 18 and the picture goes out as a programme with Paramount's "Five Branded Women" on the National circuit.

Although pace has been speeded up by the cutting, it has been possible to maintain smooth continuity throughout. Its length is now 6,714 feet.

It has a star cast topped by Richard Attenborough, Colin (Smiley) Peterson, Terence Morgan, Dorothy Alison and Jill Adams.

# New Zealand manager praises 'Nurse'

MANAGER Gwyn Davies, of the Britonia Theatre, Tuatapere, New Zealand, reports that Anglo's "Carry On Nurse" set up an all-time record when it played there.

"In 30 years in the business we have never, and I repeat never, had another film to equal it," he wrote to Anglo.

*continued on page* 21

The contract for the production of "El Cid," the true life account of Spain's greatest Christian hero, has been signed. Under the terms of the agreement, Anthony Mann will direct "El Cid" under the Samuel Bronston Productions banner with a mid-September starting date sheduled for the 6,000,000 dollar production. Present at the contract signing were (left to right) Herbert Silverberg, Samuel Bronston, Phillip Yordan and Anthony Mann. "El Cid" will follow immediately the completion of Bronston's "King Of Kings"

## YOUR FILMS—continued from page 12

"BLACK ORPHEUS" (Curzon — Franco-Italian), easily the pick of the current "foreign" pictures, is definitely a smash hit at the Curzon. Its market is not restricted to art houses.

# On release

THE number one general release is unquestionably "Circus of Horrors" (Anglo Amalgamated—British). The "big top" chiller wasn't shown to the critics, but Anglo widely publicised the film in the national press. The campaign has paid and is paying off handsomely. Book "Circus of Horrors" and tumble into the money, too.

\+ + +

"NEVER LET GO" (Rank—British) is not horrific, but nevertheless contains sex and stages many a bloody fight. What's more, it stars Peter Sellers, who's definitely box-office. Make no mistake, the "thick ear's" drawing large audiences, particularly in industrial areas.

\+ + +

THE CRITICS threw the book at "Peeping Tom" (Anglo Amalgamated—British) and did it some harm during its first week on the ABC Circuit. Then Kenneth Rive took the film for the Gala-Royal, Edgware Road, and threw the book back. The additional publicity gave "Peeping Tom" a shot in the arm and it ended its London runs on a tight rein.

\+ + +

"CRACK IN THE MIRROR" (Twentieth Century-Fox—CinemaScope), a trial melodrama with three stars playing six parts, never got going. Obviously too great an experiment.

THERE hasn't been a big demand for "All the Fine Young Cannibals" (MGM—CinemaScope). It can boast of star values and some thoughtful and exciting moments, but its story's a bit too bizarre for the crowd.

\+ + +

THE Disney "U" programme, "Toby Tyler" and "Zorro the Avenger," is making its strongest appeal to youngsters. The matinees are good, but takings start falling off as the evening wears on.

\+ + +

I'VE never seen a better animal film than "Lords of the Forest" (Twentieth Century-Fox —CinemaScope—Belgian). It hasn't any big names, but, thanks to favourable word of mouth advertising, is steadily building up.

\+ + +

"SERGEANT RUTLEDGE" (Warner-Pathe), the court martial melodrama made by John ("Stage Coach") Ford, is not finding the going easy. Frankly, I found "Tall Story" (Warner-Pathe), the second feature, more entertaining.

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THE Columbia "double bill," "Confessions of a Counterspy" and "Drum Crazy," finished on the right side. The last-named, they tell me, has just the right beat for teenagers.

\+ + +

"SIGN OF THE GLADIATOR" (Anglo-Amalgamated — Dyaliscope — Italian) is scoring fluently in pre-release spots. It goes to the independents in London, and Anglo is getting behind it, just as it did "Goliath and the Barbarians."

\+ + +

AND let me remind you that Eros is still in the news. "The Trials of Oscar Wilde" (Super Technirama 70—British) has gone from strength to strength, particularly in good- and high-class halls, and the British "double bill," "Inn for Trouble" and "And the Same to You," can't fail with the masses.

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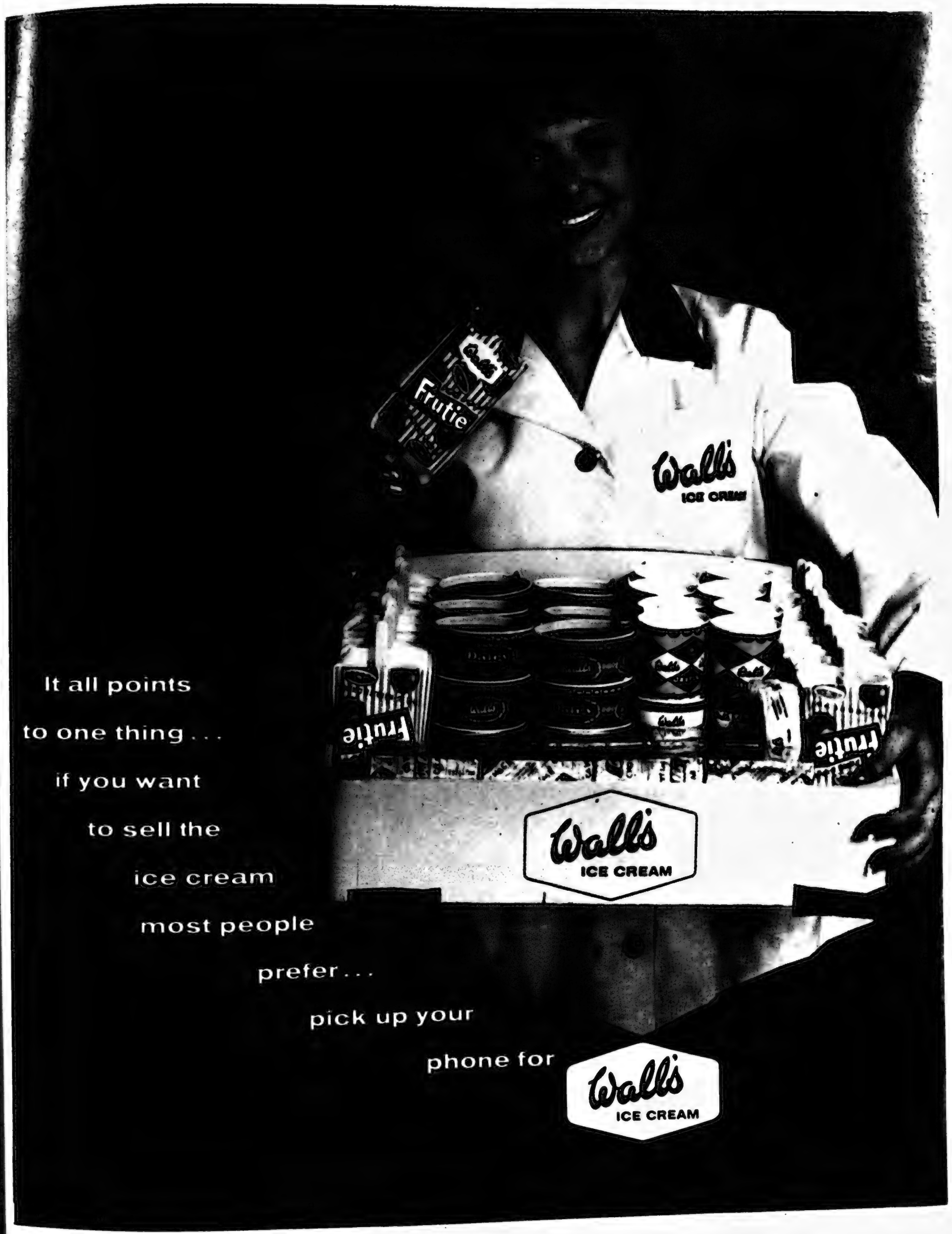
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# Production

by GRAHAM CLARKE

## LIKE THIS . . .

Director Leslie Norman talks
Laurence Harvey on the set of "
Long And The Short And The Tall
Associated British Elstree Stu
The picture is a Michael Balcon pro
tion, for Warner-Pathe release

**ONE OF the most notable characteristics of the film production industry all over the world is its habit of making sequels and of flogging a formula to mathematical destruction at the box-office.**

It happens to all kinds of films, whether they be farce, comedy, drama, tragedy, horror for horror's sake, or sex for the tired businessman's sake.

Producers go on and on following a craze until suddenly, it seems, the public taste changes and a suddenly poor producer has a flop on his escutcheon, if not on his conscience.

Just now we are in the period of the second great cycle of modern war subjects that has occurred within middle-aged memory; but how much longer will it last?

The question is prompted by the fact that 20th Century-Fox Productions is, at the moment making a World War II subject down at Walton Studios.

## Appropriate

In the light of that query against the popularity-life of war films, it has the grimly appropriate working title of "Destruction Test," but it is very unlikely that the film will be seen under that name, though a new one has not yet been definitely chosen.

Producer Tom Morahan, when the query was put to him, quite frankly replied, "I should think we are dangerously near the point of exhausting the popularity of war films."

Why then is he making one? The answer, he said is that, "I believe that the last war, as a subject itself, is played out, the heroics of laying down one's life for one's country are out-of-date; but the war is still a legitimate background for a good story about people.

"That's how I hope this film will be classed. It's about the war and the French resistance and it has a point about the amount of useless sacrifice of human life and happiness that is so calmly accepted; in fact it comes perilously near to having a message, but, basically, it is a story about people, a clash of character, some adventure and a love story as well.

## Entertainment

**"That, we hope, will add up to entertainment, which after all, is what I aim to produce."**

Meanwhile, director Jack Lee was methodically getting on with the job. En passant he was paid a compliment by Suzy Parker, one of his two Transatlantic stars (the other is Bradford Dillman). "It is the first time I have not quarrelled incessantly with my director," she said: this is her fourth picture.

On the set I was pleased to meet again with lighting cameraman Gordon Dines, who like Tom Morahan, was formerly at Ealing; and with stills cameraman Harold Hanscomb, who told me this was his first feature for over a year.

In the meanwhile he has discovered what a very satisfactory new career has been opened out for the enterprising stills man in TV commercial film-making.

There are plenty of jobs; the working hours are better; it dispenses with portraits and publicity directors; and the profits are comparable.

He came back to features because he likes working with Jack Lee; they made several commercials together.

\+ + +

WALTON Studios, incidentally, looks like having an extra busy August. "Destruction Test" is due to finish by the Bank Holiday, but, at the same time Walton is, itself, making a one hour feature, "Gallop for Piano," for the Children's Film Foundation.

Thamesside—the new company formed by Frank Searle and Charles Read—is expected in at the beginning of August (when there will also be TV filming at the studio).

Other August "customers" will be David Rose, returning from location with "The Face of Evil" (formerly "Dr. Blood's Coffin"); and Gerry Epstein's picture for United Artists.

All this means that the first of the Walton Production features for Butcher's release must wait until September.

\+ + +

ANOTHER war subject, "Cross of Iron," by British writer Lukas Heller, will have Curt Jurgens as its star.

The story which was bought by the Associates and Aldrich Company earlier this year, is set in a British PoW camp for German officers towards the end of the last war. It was originally produced as a 90-minute television subject and is being adapted by Lukas Heller.

Producer-director Robert Aldrich, now in Mexico directing "The Day of the Gun" for Bryna UI release, hopes to start shooting on "Cross of Iron" here in the Autumn.

\+ + +

THE Pendennis production "The Hands of Orlac," in production at Shepperton, now has a complete cast.

Stars Mel Ferrer, Christopher Lee, Dany Carrel and Lucille Saint-Simon, have been joined by Felix Aylmer, Basil Sydney, and guest stars Donald Wolfit and Donald Pleasance.

Co-produced by Steven Pallos and Donald Taylor, "The Hands of Orlac" is an Anglo-

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Producer Tom Morahan, second from left, on the set of 20th-Fox's drama "Destruction Test." With him are camera operator Cecil Cooney, director of photography Gordon Dines, editor Gordon Pilkington and second assistant director David Tringham. The picture, in black-and-white CinemaScope is being made at Walton Studios

French co-production, being filmed in French and English versions; director is Edmond Greville; and distribution is by Britannia, through British Lion.

\+ + +

FOURTH in the series of features based on stories by Edgar Wallace, "The Man Who Was Nobody," is due to start shooting at Merton Park Studios on July 12 for Anglo Amalgamated release.

Hazel Court has the feminine starring role; and Montgomery Tully will direct from James Eastwood's screenplay. Producer is Jack Greenwood.

\+ + +

PRODUCER Phil C. Samuel has engaged Ralph Kemplen as editor of George Schaefer's Technicolor Production "Macbeth" for Grand Prix Films for release by British Lion.

\+ + +

SUNDAY July 10 has been fixed as the starting date for location shooting in Jerusalem of William Goetz's "The Story of David," in which Jeff Chandler stars.

Ringo Starr is executive producer, with George Pitcher as producer and Bob McNaught as director. Script is by Gerry Day and the picture will be in colour and wide screen.

Studio interiors are expected to start at ABPC, Elstree, at the beginning of August.

\+ + +

A NEW organisation, called Authentic Production, has been formed with the object of giving advice to the film industry, television, the stage, scriptwriters and commercial advertising.

According to managing director Joe M. Singh the organisation can call on the learning of 2,000 consultants in 97 countries, and can give advice on national "customs, habits, religions, arts and crafts, music, politics, dialects, languages and accents, rituals, ceremonies, history, science, culture, civil and military administration, traditions, scenery, types and character casting and professions."

It will help art departments with films, photographs, designs, plans, décor, equipment and props from any country in the world; and will provide experts to be present at all times to give advice on authenticity during actual shooting.

Headquarters of Authentic Production is at 186, Edgware Road, London, W.2.

# HAMMER PLANNING NINE OFF-BEAT FILMS A YEAR

**WITH four British pictures in production costing well over half-a-million pounds Hammer Films has never before been busier. All are being made for Columbia with whom Hammer has a five-year agreement calling for delivery of five pictures a year.**

"Yet, between now and this time next year we shall be delivering nine pictures to them—almost double the output required," production managing director James Carreras, "and in the following year we shall deliver at least seven more."

Of the films now in production, Mr. Carreras said: "At Elstree we have Val Guest making 'The Full Treatment,' an off-beat suspense thriller, starring Claude Dauphin, Diane Cilento, Ronald Lewis, Francoise Rosay and Bernard Braden.

## Finishing touches

"At our own studios at Bray, near Windsor, producer Kenneth Hyman is putting the finishing touches to 'The Terror of the Tongs,' an adventure drama in colour, set in Hong Kong in 1910, and starring Chistopher Lee, Yvonne Monlaur, and Geoffrey Toone.

"Also at Bray, Michael Carreras is directing 'Visa to Canton,' another adventure thriller in colour with a Far East background. This one stars Richard Basehart and Lisa Gastoni.

"At the other Bray—the one in Ireland—producer Sidney Cole is making a Robin Hood film, 'Sword of Sherwood Forest,' in 'scope and colour and starring Richard Greene, Peter Cushing, Niall MacGinnis, Sarah Branch, and Vanda Godsell. With its big battle scenes and wide canvas it is the most spectacular film we have ever made."

Hammer, Mr. Carreras said, had just delivered two completed films to American distributors who will release them world wide. One was "The Brides of Dracula," which had its London premiere at the Odeon, Marble Arch, on July 6; the other was "The Two Faces of Dr. Jekyll," soon to be publicly shown. Both pictures are in colour.

## Record-breaking

Mr. Carreras said: "We made 'The Brides of Dracula' following a request from the American distributors for a sequel to our record-breaking 'Dracula' of two years ago. It seems they were right because 'The Brides of Dracula' opened a few weeks ago in fourteen key American cities and broke box-office records in eleven of them."

Of Hammer's future production policy, Mr. Carreras said: "Latest reports from all over the world clearly show the most successful films today are those which are off-beat or gimmick-angled. We aim to give the public what it wants.

"The off-beat has always been a cornerstone of Hammer policy. Now we are deciding upon our next ten productions and the order in which they will be made.

"All of them will be off-beat and angled strictly for that world market from which our films have always reaped rich dividends."

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# Television

by TONY GRUNER

**"THERE is no secret in being successful with British television productions or making the right kind of deal in the States. All you need is to be in the right place at the right time with the right product at the right price and also to have a little bit of luck."**

Who says this? Harry Danziger and his brother Edward, the only people who are consistently and successfully selling British television films on the American networks.

The Danzigers began making British series as far back as 1952, their first being Mayfair Mystery House with Paul Douglas, which was released over here by Paramount as second features for cinemas and shown in the States on the networks as Action Theatre sponsored by Lucky Strike.

## Successful

The series of 13 films was so successful that it ran for two years.

Since then, in addition to making dozens of commercial features, the Danzigers have produced 78 "The Vice" television series, 195 "Saber of London," 39 "Man from Interpol" and are now making 39 films with John Ireland entitled "The Cheaters," as well as accumulating scripts for their 1961 series "Ali Baba."

Thus the Danzigers were responsible for the first British television series and have sold every British series they have made direct to the U.S networks.

**In other words, based on the results, theirs is a success story without parallel in the television industry.**

The Danzigers are aware of the criticisms in some quarters of the quality of their productions.

Says Harry Danziger: "What is a successful British series? One that gets the biggest world-wide showing or one that doesn't?

## Maximum

"Our shows are seen by the maximum number of viewers in Britain, America, and throughout the globe. We are professional showmen, catering for the public and the public like our product.

"We find no difficulty in selling British films in America because we produce them right and price them right.

"The other day a leading producer, representing a large TV organisation, told me that America was not interested in British television films.

## Experience

"He had been submitting a number of scripts to the States and they had been turned down. This is not our experience. When we make a series we find the sponsors are coming to us and in fact in some cases we have to hold them back and sell on a first come first served basis.

"It is not a case of anti-British prejudice in Madison Avenue. Even in America there are 2,000 pilots circulating with little possibility of being turned into a series.

"Some American companies have made as many failures as the British. We, for example, have only ever made one pilot film. We put a lot of money into it and it was a flop. Since then we have gone ahead making 39 films in each series.

"It was amusing to me when I read that the BBC claimed a success with 'The Third Man.' This was not only an expensive series, but it was neither produced as a whole by the corporation nor sold by the corporation.

## Proportion

"It merely participated in a proportion of the productions and even this was under the control of NTA, also responsible for the sale of 'The Third Man.'

"How many employees has the BBC got? About 14,000. With the experience and staff behind it you would have thought the corporation could have done better than this."

Asked whether the Danziger operations tended to be of a cut-price nature, Harry Danziger replied: "Not a bit. We pay the price based on the potential sale we hope to make.

"I have sometimes paid a writer £50 for something which ultimately was not worth £25. I have paid a writer a thousand dollars and have been more than satisfied with the results.

"This week I paid out £15,000 in cash merely for an idea. In other words, ours is a commercial operation. We know the business and we have no time for amateurs."

The Danzigers' operation in Britain started nine years ago, but before then Harry and Edd had made their reputation in the States through a number of film productions and as showmen in charge of Luna Park in Coney Island.

Harry started off his show business career as a director of music for a leading U.S symphony orchestra.

## Production

Are the Danzigers interested in the production of quality TV series?

Says Harry Danziger: "If markets were available and the price was right, I would like to do a series based on the Shakespeare folios. To my mind one would need to allocate at least £100,000 for each play and we would be delighted to go ahead with such a project.

"At the moment there is no demand for this sort of thing, and unlike the BBC we are not in this business to provide programmes which do not make a profit.

**"If there are changes in trends and definite interest in new concepts we shall be there, but we cannot afford to experiment until we know we can get back 50,000 dollars as a result of putting in 49,000 dollars worth of production values."**

## Business

How does Harry Danziger see the future of the television business? "In five years' time the whole country will be operating on a form of Pay-TV.

"Compared to this the present system of television in Britain is like the position of silent pictures in the history of movies. When this happens we shall be involved, hoping to provide the type of entertainment that the public wants. For the only success story in show business that counts is how your product appeals to the public."

\+ + +

SIR MICHAEL BALCON has joined ABC Television in a consultative capacity and will be responsible for six Armchair Theatre productions during the 1960-61 season of the company's drama activities.

Sir Michael will choose the plays, cast the leading roles and advise on the productions. He said "I am delighted by this arrangement because it gives me an opportunity to learn something. For a long time I have held the view that the whole of the entertainment business is indivisible and that it is most certainly moving towards the home.

## New boy

"Being an absolutely new boy at television, I expect to get more from it than it will from me."

Sir Michael's first play has already been chosen. It will be a TV adaptation of Somerset Maugham's "Rain" starring Diane Cilento as Sadie Thompson, directed by Charles Jarrott with script by Clive Exton.

Another Balcon choice will be the dramatisation of Charlotte Bronte's novel "Wuthering Heights." His six productions will be seen roughly at five weekly intervals during the coming season.

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# REVI VS

-contin from page 11

## Doctor in Love

*Rank. ish (A). Photographed in Eastman Color. uring Michael Craig, Virginia Maskell and Ja Robertson Justice. Produced by Betty E. Bo irected by Ralph Thomas. Screenplay by Ni as Phipps. Director of Photography, Ernest ward. Musical Director, Bruce Montgom 8,709 feet. Release August 22, 1960*

CLI AL comedy, based on Richard Gordon's seller and finely photographed in Eastman C r. It covers the wild romantic and profession vicissitudes of two young medicos, gradu from the now famous—or should it be infam ?—St. Swithin's Hospital, London, roguis named Hare and Burke, and ends in true l for the former without either breaking, thoug both bruise, the Hippocratic Oath. A popul team and a resourceful director liberally dispe the fun, frequently reminiscent of "Carr On Nurse" and larded with sex, against widely varied and appropriate backgrounds. The "stethoscopic" romp will tickle all males and cause maidenly blushes to dissolve into broad grins. Excellent British series light booking.

**Story.**—Doctor Richard Hare, a trainee at St. Swithin's Hospital, is taken queer, but pal Tony Burke and other budding sawbones fail to diagnose the trouble. The Head, choleric Sir Lancelot Spratt, has a go and pronounces a verdict—jaundice. Richard falls for night nurse Sally Nightingale, but has a rival in staid Doctor Hinxman. At a sherry party thrown to celebrate Sir Lancelot's retirement, Sally walks out on Richard and Hinxman. Richard accepts a position as assistant to Doctor Cardew, a much-married country GP, but, while waiting to start, he and Tony, also temporarily at a loose end, fill in time by becoming guinea pigs at the Foulness Anti-Cold Research Unit. They meet Leonora and Dawn, striptease artists, and the girls keep the boys' temperatures high. Eventually, Richard goes to Cardew and encounters many odd characters, including Wildewinde, an off-beat dispenser. When Cardew visits America to secure a divorce, Tony joins Richard, but Wildewind gets plastered, and is arrested. Tony comes to his aid, but injures himself. Richard then finds an assistant in comely Doctor Nicola Barrington, also from St. Swithin's, but at this juncture Sally turns up. Nicola looks on Sally as her rival for Richard, but during an emergency operation on Sir Lancelot everything is straightened o

**oduction.**—The picture puts over salient gags in private ward, operating theatre, consulting n, experimental station and bedroom, and has Sir Lancelot mistaking a West End ase joint for a Medical Council lecture but whatever its locale, sex is never far its thoughts. Michael Craig manages to ain a healthy glow as Richard: Virginia ell is a charming Nicola; Leslie Phillips ributes a characteristic portrayal as girl-er Tony: James Robertson Justice makes a midable Sir Lancelot: Liz Fraser and Joan s cavort enthusiastically in scanties as nora and Dawn; and Reginald Beckwith, holas Phipps, Moira Redmond and Ronnie ens, too, do their stuff. The dialogue is as y as the physical gags, but apposite backinds, photographed in colour, have a subtle owing effect. "Doctor In Love" may not ify for serialisation in "The Lancet," but is, rtheless, a sure cure for the blues.

**oints of Appeal.**—Rollicking and ribald fun games, snappy lines, box-office team and slick technical presentation and Eastman or.

## Inherit the Wind

*ited Artists. American (A). Directed by Stan Kramer. Featuring Spencer Tracy, Fredric rch and Gene Kelly. 11,527 feet. Release not fixed*

COURT-ROOM melodrama, adapted from ome Lawrence's and Robert E. Lee's play, ed on the sensational 1925 Tennessee "monkey trial." It's about a young teacher who is arrested for propagating the Darwin evolution theory in a school, thereby breaking a state law banning anything denying the Bible version of man's creation, and brought for trial, but finally gets off with a fine. The film, or rather indictment of bigotry and intolerance, casts two great screen actors, Fredric March and Spencer Tracy, as rival mouthpieces and their verbal duel is brilliantly "refereed" by director Stanley Kramer. The forensic giants, one metaphorically using the bludgeon and the other the entangling net and trident, rivet attention, but conventional romance and shrewdly calculated, yet relevant, asides subtly punctuate its flaming rhetoric. The finest trial picture ever, it'll hold both the high- and low-brow spellbound. Outstanding prestige and box-office proposition.

**Story.**—In Hillsboro, Tennessee, conflict between science and religion flares up following the arrest of Bertram T. Cates, a serious-minded young school teacher, who had infringed the state law by advocating Darwin's evolution theory. E. K. Hornbeck, a go-ahead reporter, gets cracking when Matthew Harrison Brady, a three-time presidential candidate and staunch fundamentalist, is named as prosecutor, and persuades his paper to brief Henry Drummond, a brilliant lawyer and self-styled agnostic, for Cates' defence. Immediately the case opens, Cates and Drummond face tremendous local hostility, and Brady wins the first round by tricking Cates' fiancee, Rachel, daughter of the Reverend Brown, an over-zealous preacher, into testifying against Cates. Drummond retaliates and puts Brady on the stand and blasts his contention that the Bible must be taken literally. Cates is, nevertheless, found guilty, but the judge merely imposes a token fine of one hundred dollars. The outraged Brady vigorously protests, but has a seizure and dies. Drummond points out to the cynical Hornbeck that Brady, like all men, had the right to be wrong and then gathers up his possessions, which include the Bible and Darwin's "Origin of Species." And, needless to say, Cates and Rachel are reunited.

**Production.**—The picture not only proves beyond all doubt that truth is stranger than fiction without resorting to cheap stunts, but also strongly nay, vehemently, supports man's freedom of speech. Spencer Tracy is superb as the ruthless, contemptuous, though understanding Drummond, and Fredric March makes a formidable foil as the Bible-punching Brady, frequently intoxicated by his own verbosity. Each feeds the other and so close are the honours that an unforgettable emotional pang is experienced at Brady's sudden death. Gene Kelly introduces some apt cynicisms as Hornbeck; and Dick York subtly underplays the persecuted Cates. Donna Anderson appeals as the harassed and perplexed Rachel: Florence Eldridge is a homely Mrs. Brady: Claude Akins registers in the unrewarding role of the Reverend Brown: and Harry Morgan impresses as the judge. The interrogations are enormously stimulating, but there is no gloating by Drummond when he finally makes a monkey out of the law. The film will compel all types of audiences to put on their thinking caps.

**Points of Appeal.**—Gripping and provocative story, magnificent acting by Fredric March and Spencer Tracy, inspired direction, incisive dialogue, faultless atmosphere and teaser title.

## The Brides of Dracula

*Rank-Universal. British (X). Photographed in Technicolor. Featuring Peter Cushing, Martita Hunt and Yvonne Monlaur. Produced by Anthony Hinds. Directed by Terence Fisher. Screenplay by Jimmy Sangster, Peter Bryan and Edward Percy. Director of Photography, Jack Asher. Musical Director, John Hollingsworth. 7,674 feet. Release August 29, 1960*

PERIOD horrific, finely photographed in Technicolor. It exuberantly describes the ugly dilemma of a pretty school teacher who gets buffeted during a ding-dong battle between a courageous scientist and one of the late Count Dracula's blood-lusting disciples. The plot is partly peopled by female "undead" who, incidentally, show a stubborn reluctance to lay down, and they disrupt the living in circumstances that furnish many big thrills. The principal and supporting players earn their keep, while rich setting an artful glow to the eerie. Grand fun as a generously tailored "spine-chille certain to do a "Dracula" and a "F of Frankenstein" in popular halls. British series thriller.

**Story.**—Marianne, a comely scho about to take up a position at a Euro academy, stops the night at the chateau of Baroness Meinster, an recluse. Marianne notices that the young the Baroness's handsome son, is mana little knowing he is mentally derang him. Later, Greta, the Baroness's mai Marianne the Baroness dead with fan on her throat. Terrified, Marianne flees found exhausted by Doctor Van Hel scientist investigating vampirism. The Bar sequently visits Marianne at the acade she accepts his proposal of marriage. M Van Helsing brings peace to the "unde cluding the Baroness, who had turned vampire. The Baron, actually a vampir Van Helsing, but Van Helsing recovers. Marianne's friend, is fatally contaminate finally Van Helsing, using a Cross, save anne from the Baron, and causes the Ba spectacular demise.

**Production.**—The picture sticks to a f brew—vampires and bats provide the bitter innocent femininity the sugar—but stir vigorously and, equally important, serves i an ornate tankard. Yvonne Monlaur is a beautiful, if slightly dumb, Marianne; Peter Cushing registers as the cool, brave Van Helsing; Freda Jackson scores as Greta; and David Peel proudly exhibits his fangs as the Baron; but Martita Hunt, who dies much too soon, is easily the most impressive as the Baroness. She definitely has the grand manner. The sentimental touches are agreeable and the humour welcome, but nothing is permitted to detract from its morally sound pyrotechnic finale. The "ninepennies" will relish the X certificate "wallop," which leaves no unpleasant hangover.

**Points of Appeal.**—Intriguing and meaty plot, popular stars, hectic highlights, plush presentation, showmanlike climax, box-office title and Technicolor.

## Light up the Sky

*British Lion. British (A). Featuring Ian Carmichael, Tommy Steele and Benny Hill. Produced and Directed by Lewis Gilbert. Screenplay by Vernon Harris. Director of Photography, John Wilcox. Musical Director, Muir Mathieson. 8,075 feet. Release September 5, 1960*

WAR-TIME service comedy drama, adapted from Robert Storey's play, "Touch It Light." It cross-sections a searchlight crew operating from an English cricket ground, and finds romance, pathos and robust, not to say ribald, humour in the personal problems of the widely assorted types. Ian Carmichael is a bit stagy as the one officer, but Tommy Steele, Benny Hill, Sydney Tafler, Harry Locke, Johnny Briggs and Cyril Smith make a grand team and play the old army game with tremendous zest. The film's definitely the stuff to give the masses and troops. Capital British star light booking.

**Story.**—In 1942, Ogleby, an "old school tie" lieutenant, commands a searchlight unit stationed on an English cricket field. His men include Eric McCaffey, a perky youth with an eye for the girls, who marries, but later contemplates bigamy after putting Jean, another lass in the family way; Syd, Eric's breezy brother; Smith, a deserter whom Ogleby shields; Ted, an older man whose son is subsequently killed; chain-smoking Roland, an aspiring "Mrs. Beaton"; "Spinner" Rice, a matter-of-fact barber; and Tommo, a tough NCO embittered because his ATS bride is always one stripe ahead. Boredom increases the men's frustrations, but their moment of glory comes during a big air raid. Smith dies, but an enemy plane is brought down and restores their morale.

**Production.**—The picture, told in retrospect by Ogleby, is cast in the "Reluctant Heroes"

*continued on page 20*

mould, but, despite its theatrical origin, moves briskly, and has showmanlike "book-ends." Ian Carmichael forces things a bit as Ogleby, but Tommy Steele and Benny Hill, who break into a neat song and dance act, and Sydney Tafler, Harry Locke, Johnny Briggs and Cyril Smith never miss a trick, as Eric, Syd, Ted, Roland, Smith and Rice, while Susan Burnet is appealing as Jean. The romantic interest and Smith's inhibitions interleave the laughs during the second half without curbing essential pace, and the ripe dialogue is delivered in circumstances that sharpen point without causing embarrassment. At once nostalgic and down-to-earth, "Light Up The Sky" clearly throws a box-office beam.

**Points of Appeal.**—Funny and human tale, star-studded cast, resourceful direction, realistic backgrounds, breezy gags and sharp lines.

## The Gallant Hours

*United Artists. American (U). Directed by Robert Montgomery. Featuring James Cagney, Dennis Weaver and James T. Goto.* 10,422 *feet. Release not fixed*

WORLD-WAR II dramatic documentary. It tells how the late U.S Admiral William F. Halsey, Jr., turned the tide in the Allies' favour during a crucial battle against the Japs for Guadalcanal. The citation, profile and exposition of vital strategy is, on the whole, skilfully balanced, but by eschewing colouring matter—it has little comedy and no romance—by-passes the box-office. The popularity of James Cagney, brilliant in the lead, is its only hope. Booking mainly on star and title.

**Story.**—While carrying out an inspection, Admiral William F. (Bull) Halsey, Jr., is appointed commander of the South Pacific area. He and his staff boost morale on the eve of a Jap invasion and, although the U.S aircraft carrier Hornet is sunk, the enemy has to withdraw. The Japs soon return to the attack and again Halsey repulses them, but at the cost of Admirals Callaghan and Scott and their ships. Halsey, made a four-star admiral, sends his insignia to the admirals' widows and, at the same time, receives happy news of his own missing son. Later, at Guadalcanal, the Japanese fleet, aircraft and transport are routed, Yamamoto, Halsey's opposite number is shot down, and the foundations of ultimate victory are laid. Finally, Halsey is bowler-hatted.

**Production.**—The picture, produced and directed by Robert Montgomery, is obviously a labour of love, but, in doing justice to "Bull" Halsey and those who lost their lives at Guadalcanal, it's more "text book" than "cinema." The dog-fight between brasshats Halsey, excellently played by James Cagney, and Japanese Admiral Yamamoto, equally well portrayed by James T. Goto, is intriguing, and a few welcome laughs come from Dennis Weaver as Lowe, Halsey's girl-chasing aide, but even so the overall frequently soars above the layman's head. Drastic cutting could make it more acceptable to British audiences. It's not too late!

**Points of Appeal.**—Historical interest, title, star and "U" certificate.

## Four Fast Guns

*Renown. American (U). Spectascope. Directed by William J. Hole, Jr. Featuring James Craig, Martha Vickers and Edgar Buchanan.* 6,407 *feet. Release August* 28, 1960

OUTDOOR melodrama, with pathological overtones. Photographed in Spectascope, it's about a gunslinger who comes up against a ruthless chairborne town boss, but has to shoot his own brother before he can restore order. The villain is a complicated character and his inhibitions give a slightly new angle to otherwise conventional western fare. Incidentally, the acting meets all demands, and the wide-screen amplifies key situations. Reliable "second."

**Story.**—The citizens of Purgatory, a border town, are troubled by roughnecks and enlist the aid of Sabin, a fugitive gun-slinger. Actually, Sabin is on the run because he has taken the blame for a murder perpetrated by Johnny, his wild younger brother. Sabin finds a roof in a dilapidated jail and he and Dipper, an agreeable toper, become friendly. It soon transpires that Hoag, crippled piano-player owner of the local saloon, is behind the lawlessness. His unhappy wife, Mary, falls for Sabin. Hoag engages two thugs to dispose of Sabin, but Sabin outguns them. Ironically, Johnny is Hoag's third "tool," but at first Sabin refuses to battle against his brother. Hoag scoffs and the hot-headed Johnny shoots Hoag, only to be killed by Sabin. Sabin then leaves town, but promises Mary he'll return.

**Production.**—The picture uses romance and humour to relieve rough stuff, and has a morally sound, exciting climax. James Craig registers as the cool, determined Sabin; Paul Richards intrigues as chip-on-the-shoulder Hoag; Martha Vickers is a restrained Mary; Edgar Buchanan furnishes a few laughs as Dipper; and Brett Halsey scores as Johnny. There is very little hard riding, but plenty of saloon activity and gun-play. The film lives up to its title.

**Points of Appeal.**—Straightforward yarn, virile and versatile team, realistic atmosphere, Spectascope and "U" certificate.

## Just Joe

*Archway. British (U). Featuring Leslie Randall, Joan Reynolds and Michael Shepley. Produced by Roger Proudlock. Directed by Maclean Rogers. Director of Photography, Geoffrey Faithfull.* 6,527 *feet. Release not fixed*

DOMESTIC comedy, pivoting on a detergent factory. It concerns a shy wage slave, suffering mildly from shell shock, who luckily finds his feet. The script is somewhat sudsy, but the principal players work hard, the humour is clean and the staging adequate. It'll tickle the undemanding. Passable secondary hall quota.

**Story.**—Joe, unassuming employee in a detergent factory, is sacked by his blustering boss, Fowler, when he asks for a rise. Later, Joe learns that he has been awarded the VC for gallantry in Korea. Fowler immediately reinstates Joe at a bigger salary and launches a publicity campaign involving Peach Blossom, a Chinese girl Joe had rescued under fire. Joe's head swells and his wife, Sybil, gets jealous of Peach Blossom, but subsequently Charlie, a shady character, claims he is the real hero. He tries to blackmail Joe into revealing his firm's secret formula, but fails. Both Charlie and Peach Blossom turn out to be phonies, but Joe spectacularly gains further promotion. At the fade-out, Fowler and Peach Blossom become engaged, and Joe and Sybil are wreathed in smiles.

**Production.**—The picture, which gives the impression of being made off the cuff, lacks cohesion, but incidental situations amuse. Leslie Randall has his moments as Joe; Joan Reynolds is a refreshing Sybil; Michael Shepley registers as the choleric Fowler; and Anna May Wong looks her part as Peach Blosom. The first half is definitely on the slow side, but slapstick puts some pep into its concluding chapters.

**Points of Appeal.**—Simple fun, eager team, quota ticket and "U" certificate.

## Roses for the Prosecutor

*Gala. German (A). Directed by Wolfgang Staudte. Featuring Martin Held, Walter Giller and Ingrid Van Bergen.* 8,802 *feet. Release not fixed*

POST-WAR German satirical comedy-melodrama, given English sub-titles. It covers a not-so-brief encounter between a one-time Nazi miltary prosecutor, now an esteemed public prosecutor, and an easy-going hawker, formerly a private, whom he had sentenced to death during hostilities. The acting and direction are first-class and the up-shot is a searching study of Nazi psychology, expressed in amusing and down-to-earth terms. Very good commercial "Continental."

**Story.**—In 1945, Rudi Kleinschmidt, a German private, steals two bars of "Luftwaffe issue" chocolate. Doctor Wilhelm Schramm, a Nazi military prosecutor, promptly sentences him to death, but Rudi escapes during an air raid. The war over, Rudi, now a pedlar, drifts into a provincial town and resumes his friendship with Lissy, a cute cafe proprietress. By an odd chance Schramm is the public prosecutor and he recognises Rudi. Married and highly re... Schramm doesn't want his Nazi past r... and sets to work to get rid of Rudi. Th... many unexpected complications and ... Schramm has Rudi's licence withdrawn ... smashes a shop window and steals th... brand of chocolate. He is brought fo... Schramm prosecutes, and the truth in... comes out. Schramm panics and Rudi, ... moves on.

**Production.**—The picture, which has de... wit, peers into Schramm's home life and ... discusses the intimate relationship of Ru... Lissy, and the human asides effectively ... the whole. Martin Held contributes a clev... formance as the pompous and not too scru... Schramm, who, despite a facade of respect... is still a Nazi at heart; Walter Giller regi... the cheerful and slightly bewildered Rud... Ingrid Van Bergen is quite a dish as ... Atmosphere is realistic, and the English ... tions" are lucid.

**Points of Appeal.**—Intriguing and engr... tale, flawless characterisation, showmanlike ... ment and provocative title.

## The Game of Love

*Gala-Films de France. French (X). Directed by Jacques Doniol-Valcroze. Featuring Francoise Brion, Bernadette Lafont and Michel Galabru.* 7,614 *feet. Release not fixed*

SEX comedy drama, produced in France. It tells of dalliance at a French chateau during a weekend party, arranged for more serious business. The mattress humour, occasionally tinged with pathos, emanates from below, as well as above, stairs, but is not particularly piquant. An omelette made from good and bad eggs, the overall's hardly the average English man's or woman's fare. So-so Gallic "light" booking.

**Story.**—Milena, a comely girl, awaits the arrival at a country chateau of her co-heirs, Jean-Paul and Fifine, a brother and sister she last saw when a baby, to hear the reading of her grandmother's will. At the last moment, Jean-Paul is delayed and Milena mistakes Robert, Jean-Paul's partner and Fifine's lover, for Jean-Paul. Milena and Robert are mutually attracted, and Fifine, having succumbed to Miguel, a handsome lawyer, keeps up the deception. In the meantime, Cesar, Milena's butler, pursues Prudence, a pert maid, and successfully storms her bedroom. Milena and Robert, and Fifine and Miguel, also spend the night together. The following morning, Robert's masquerade is exposed, but Milena forgives him. Fifine then finds out that Miguel is a philanderer, but at this juncture the real Jean-Paul appears and comforts her.

**Production.**—The picture has some mo...ents of genuine passion, but promiscuity is it... predominating factor. Alexandra Stewart wins ...ympathy as Fifine; Michel Galabru registers ... the girl-chasing Cesar; and Bernadette Lafont tantalizes as the far from aptly named Prud...ce: but the rest are colourless. The exuberant l...her, Cesar, sets the ball rolling, but the incong...ous serious touches prevent it from gathering ...any laughs as it wends through bedrooms. The ... are scenes of nudity, but the gimmick is as fra... as its tale. English "captions" fluent.

**Points of Appeal.**—Title.

## Paris Streetwalker

*Miracle. French. (X). Directed by Ralph I...bib. Featuring Francoise Arnoul, Raymond Pe...rin and Pierre Cressoy.* 8,820 *feet. Release not ...xed*

"TARTS AND FLOWERS" melod...ma, made in France with English sub-titles. It's ...out a young unmarried mother who busts a ...te-slave racket and finds genuine romance ...he evil characters commit nearly every crime ...he calendar and its "heroine" is hardly lily ...te, but, for all its violence and ugliness, it ... a disturbing ring of truth. Exploitable ind...rial fare.

**Story.**—Olga, an unmarried girl with a ... ng son, Jackie, leaves a reformatory after ser... a sentence for soliciting and is given a lift to ...is

by l …il, a lorry driver. Olga's friend, Ginette, a pr …itute expecting a baby, introduces Olga to Jo. …pimp, and he fixes her up. Meantime, Jo forc… Yvonne, an innocent girl, on to the streets. Olg… gain meets Paul, but Jo threatens to harm Jac… if Olga marries Paul. In a quarrel between Jo … Yvonne, the latter is killed and her body dun… d, but Olga uses her knowledge of the crim… to gain her freedom from Jo. Jo then has … inette liquidated, grabs Olga and attempts to … urder Paul. Olga, thinking Paul is dead, sh… Jo, but Paul recovers and the police make thi… easy for Olga.

I …duction.—The picture recognises that some gi… are whores by choice, but spends most of its … me showing how male procurers trick the un… ary. Francoise Arnoul wins sympathy as Ol… : Raymond Pellegrin is a thoroughly revolting … Jo; and Pierre Cressoy registers as Paul. Its … upporting pimps and prostitutes are also realis… ally drawn. The streetwalkers' offspring furnis… human interest, and its climax is nothing if … ot salutary.

P…oints of Appeal.—Holding tale, skilful acting an… direction, authentic atmosphere, penultimate suspense and box-office title.

## Pleasures are Paid For

*Cross-Channel. Danish (X). Directed by Andre Rodriguez. Featuring Suzanne Bech, Klaus Pagh and Vera Stricker.* 6,300 *feet approx. Release not fixed*

"WHY GIRLS GO WRONG" melodrama, a Danish production given English sub-titles. It concerns a teenager who loves a student not wisely but too well, hastily visits an abortionist and repents at leisure. The play, which culminates in an actual childbirth scene, is both a warning to the young and a rap on the knuckles for neglectful parents, but uneven acting and direction prevents it from ramming its moral home. Gimmick offering solely for secondary halls.

**Story.**—Eva, daughter of Mr. and Mrs. Lundberg, well-breeched, pleasure-seeking folk, needs sex instruction, but her parents can't be bothered. Eva and Peter, a student, fall for each other and Eva becomes pregnant. Eva telephones Peter, but wrongly gets the impression that she has been cut off. She panics and Grethe, a girl friend, takes her to a back street abortionist. Eva has a miscarriage, but there are serious complications and she is rushed to hospital. Lise Nielsen, an unmarried mother, occupies the next bed and she "comforts" Eva by supplying a full description of her confinement. At the fade-out, Eva and Peter are reconciled and receive Mr. and Mrs. Lundberg's blessing.

**Production.**—The picture has some good intentions, yet fails to strike a genuine human note. Suzanne Bech and Klaus Pagh win a little sympathy as Eva and Peter; and Vera Stricker registers as the frank Lise, but the rest are stodgy. Moreover, the childbirth sequence is unduly prolonged and will give unwary audiences labour pains. Ugh!

**Points of Appeal.**—Title and exploitation angles.

## The Rainbow Game

*Cross-Channel. Swedish (X). Directed by Lars-Eric Kjellgren. Featuring Mai Zetterling, Alf Kjellin and Birger Malmsten.* 8,450 *feet. Release not fixed*

SEX melodrama, manufactured in Sweden. It concerns a young couple who live together, but fail to share a bed of roses. There are more words than deeds, but, despite its tongue-wagging, it never reaches worthwhile conclusions. Incidentally, the English sub-titles would fill a volume! Ticklish art house fare.

**Story.**—Vanja, an attractive social worker, and Bjorn, a law student, are very much in love, but Bjorn, let down by one girl and embittered by his parents' unhappy marriage, insists that there are no strings to their relationship. Freedom is not what Vanja really wants, and she eventually leaves Bjorn. The latter consoles himself elsewhere and Vanja becomes involved with Hasse, her weak former "flame." Later, Hasse steals from Vanja and is jailed, and Bjorn, realising his need for Vanja, asks her to marry him. Although she still loves Bjorn, Vanja refuses and takes up a scholarship in America.

**Production.**—The picture, like most Swedish offerings, is preoccupied by sex, but in this instance the subject neither intrigues nor excites. Mai Zetterling expresses some feeling as Vanja; but Alf Kjellin is completely wet as Bjorn; and the rest are merely passengers. Bluntly, this "rainbow" never ends.

**Points of Appeal.**—None.

# Reissue

## The Hitch-Hiker

*Archway. American (X). Directed by Ida Lupino. Featuring Edmond O'Brien, Frank Lovejoy and William Talman.* 5,766 *feet. Release not fixed*

RE-ISSUE of the picture originally reviewed in KINE on May 28, 1953. Set in Mexico, it deals with two grass widowers, out for some fishing, who pick up a hitch-hiker only to learn that their passenger is a desperate killer. Their fight to free themselves from the pistol point of the wanted man is the hub of the play. The original review described the film as a "so-so crime second."

# Shorts

## Miracle

*NUDES IN THE SNOW. Swiss (A). Produced and Directed by Werner Kunz.* 2,100 *feet. Release not fixed.*—Here we have an Eastman Color featurette which joins a party, made up of five strapping young women and a tot, on a trip to the Alps. Curling, horse-racing and other traditional pursuits are sampled, but, towards the finish, the visitors entertain themselves by cavorting on snow-covered slopes in the "altogether." Not a particularly exciting jamboree, but the nudist gimmick should pay off. It always has! Exploitable title short.

## Columbia

*TALE OF A WOLF. American (U).* 591 *feet.*—Loopy de Loop, wolf with a difference, is full of sweetness, light and high moral uplift. However, his efforts to convince people that wolves are really affectionate companions are fraught with disaster. Good.

*SWINGING DOWN THE LANES. American (U).* 814 *feet.*—Experts are seen demonstrating their skill in bowling alleys. Plenty to interest the tyro despite rather too many a brash verbal sally in the alley. Average.

*LIFE WITH LOOPY. American (U).* 591 *feet.*—Once again the good-natured wolf tries to win all hearts; but, where he is concerned, clubs are still trumps. Another in the series of Loopy de Loop cartoons which bring a new slant to things. Good.

*WONDERS OF ONTARIO. American (U).* 1,708 *feet.*—This Technicolor two-reeler deals comprehensively with one of Canada's greatest provinces. The tale of its history, modern development, scenery and peoples are told in song and story. The photography in this Travelark is excellent and the singing and spoken commentary provide an admirable background to it. Very good.—B.W.

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● Head office of Okin Cinemas has removed from Wardour Street and is now at the Plaza Cinema, George Lane, South Woodford, E.18. Telephone number is Wanstead 0788.

# RENTERS' NEWS

—continued from page 14

# Warner-Pathe opens big campaign for 'Hercules Unchained'

**THIS WEEK marks the opening of one of the biggest advertising and publicity campaigns for a film in this country—the £60,000 launching of Joseph E. Levine's "Hercules Unchained."**

Distributed through Warner-Pathe, "Hercules Unchained" starts its blanket release in key cities and seaside resorts on July 31, beginning its London release on August 8.

Heralded by page advertisements in national magazines, the campaign continues with a series of whole page advertisements in the national daily and Sunday press, London evenings and local press on the week of release. Nothing less than a whole page advertisement will be taken on this film.

Backing the press advertising is an equally impressive television campaign.

Two-hundred seven second time spots will hammer home the message on all ITV stations every Saturday and Sunday during release.

## Slogan

One hundred hand-painted 96-sheets have been booked at railway and bus termini. These will carry the slogan: "Wherever you are, you won't be far from 'Hercules Unchained'."

Supporting these giant posters will be 500 48-sheets and no less than 10,000 quads. The sites of the 48-sheets and quads were booked in collaboration with managers of cinemas playing the picture.

In addition, a million large-size throwaways are now being printed for local theatre distribution.

Exploitation backing for "Hercules Unchained" is also large-scale. In the July 30 issue of *Date*, there is a full page contest entitled "Date with Hercules," and the magazine offers, as first prize, a holiday for two in Rome to meet Steve Reeves, star of the film. One thousand double-crown posters announcing this contest are being produced for display in all cinema foyers.

A showmanship contest, open to all theatres playing the film, has been organised: it will be in two sections. The first is for ABC managers and the second for independent exhibitors and other circuits.

In each section, the prizes are headed by a first prize of a holiday in New York for the winning manager and his wife. £1,000 in cash prizes are also offered, making up some of the greatest showmanship awards ever offered for a single picture.

Other national tie-ups include Hercules Cycles, Mackeson's and a comic telling the story of "Hercules Unchained." During the London release of the film, a 60ft. float, depicting scenes from the film, will tour the city's streets.

Prior to release, Steve Reeves will embark on a tour of the country, making personal appearances in the major provincial centres, and Joe Levine is returning this month to further the promotion of the picture.

# NEWS OF THE WEEK

—continued from page 8

for business,"—Jack Moorhouse, H. D. Moorhouse Circuit.

"Colour news items recently issued exceptionally well received by our patrons,"—F. E. Hutchinson, Paramount Film Service Ltd.

"Congratulations on Tommy Steele coloured newsreel,"—Eric Rhodes, Capitol and Provincial News Theatres.

"Congratulations on your achievement. Colour is the answer, and the speed accomplished is remarkable,"—Monseigneur News Theatre.

"Congratulations. Keep it up," — News Theatre, Bournemouth.

"Congratulations on your splendid coloured newsreel. Keep them coming," — Dominion Cinema, Edinburgh.

"Congratulations on yet further exploitation of colour in Pathe News,"—Jim Poole, Synod Hall, Edinburgh.

"Gives the Pathe Cockerel something to crow about. . . . Helps to bring back some of those missing millions to the cinema," — C. H. V. Brown.

"Congratulations on a wonderful newsreel. . . . This new effect makes Pathe News a very vital attraction in the programme," — T. C. Boardman, Buxton Theatre Circuit.

In addition to these written messages, Warner-Pathe, distributor of the Pathe Newsreel, has had many verbal reports from British showmen of the spontaneous applause which has been forthcoming from local audiences for the Pathe colour presentations.

## Now Stourbridge aims to attack toughs

STOURBRIDGE Borough Council general purposes committee is recommending that the Secretary of State should be asked to approve a bye-law, now before the council, making unruly behaviour and hooliganism in cinemas an offence punishable by the courts.

The move has the full support of the local police and the cinemas.

## Publicity partnership

BARRY GODDARD, former advertisement manager of Lion International, has formed a partnership with Ronald Terry, under the title of Goddard-Terry, as publicity and design consultants, at 122, Wardour Street, London, W.1.

The new partnership is an extension of Mr. Goddard's recording company, B.G. Audio Productions.

## Walton joins ASFP

Walton Studios Ltd. has now been admitted to membership of the Association of Specialised Film Producers, bringing the total membership up to 79.

## IN BRIEF

● The Regal at Coalville, Leics., closed earlier this year "for the summer," will not again be used either as a cinema or a theatre, and work has begun on the dismantling of the equipment and seating.

● Birmingham branch of 20th Century-Fox is now at Somerset House, Temple Street, Birmingham, 2. Telephone: Midland 4755-6.

● The 1,300-seater Trocadero cinema, Lord Street, Southport, may be sold and the site used for an extension to a store. An application for planning permission to develop the site has been granted by the local town planning and building plans committee. If the Trocadero closes it will be the eighth cinema to do so in Southport since the war.

● Leeds and District cinema managers are holding a "Midsummer Spree" at the Astoria Ballroom, Roundhay, Leeds, 8, on Friday, July 15, from 9 p.m. to 2 a.m. Tickets for the event, which is in aid of SCMA funds, are priced at 6/- and may be obtained from central cinemas in Leeds.

● On Tuesday, June 28, 1960, MGM's Birmingham Dispatch and Repair Department was transferred from the FTS Garage, Great Barr Street, Hockley, Birmingham, to MGM's Birmingham Branch offices at 78, Bristol Street, Birmingham, 5. Telephone: Midland 3937.

● The Queen's, Warrington, has closed down because of falling attendances. Wirral Picturedromes of Wallasey, proprietors of the Queen's, has now closed four of its five cinemas.

● The Palladium, St. Helens, will be offered for sale by auction on July 19. The property was leased to Dennis Walls Cinemas a year ago.

● Greenpark Productions Limited, an associate company of the Film Producers' Guild, has moved from its New Oxford Street premises to 51, Charles Street, W.1. Telephone: Mayfair 1138.

# CEA BRANCH REPORTS

## Strong reaction to levy increases

**EDINBURGH.** — Following a special emergency meeting, a resolution regarding the increases to the levy has been sent to the Scottish branch, all other Scottish sections and to every branch of the CEA in England and Wales.

The statement circulated to branches is as follows:—

"With regard to the statutory levy the Edinburgh and South East of Scotland section of the Scottish branch of the CEA welcomes the raising of the exemption limit and the exclusion of charitable and children's performances from liability for levy payments, but deplores the increases of the levy payments proposed by the Board of Trade and recommends the following action:

"That head office be thanked for the strong case put before the Board of Trade and that they be now requested to send a summary thereof to every member of parliament stressing, in addition, the anomaly of abolishing Entertainment Tax but replacing it by an increase in the Levy.

"That individual exhibitors be exhorted to supplement the head office's statement by writing to the local MPs illustrating the points from their own cases and asking their members of parliament to oppose the increases.

"That a copy of this resolution be sent to the Scottish branch and the other Scottish sections.

"That a copy of this resolution be sent for information to secretaries of all branches in England and Wales."

**Crime.**—Secretary Graham Salmon said a letter of thanks had been received from the City Police for the co-operation of 15 cinemas in showing trailers on crime prevention. There was laughter at John McLaughlin's retort: "We have been burgled twice since we showed the trailer."

Jim Poole said he thought the trailers were shocking, and that seemed to be the consensus of opinion in the section. Ex-chairman J. Timmons thought the trailer was a good carto— as a crime prevention film it was terrible.

Graham Salmon thought it might be c con- structive use to the police to know the r tion to the film. Jim Poole said the trailer was eless as propaganda, and he was surprised was shown.

J. Timmons said his audiences laug at them. "Even the police who came i the cinema did not get the hang of it," he id.

## Film hire resolution had no seconder

**SHEFFIELD.**—Members who had diffi y in negotiating new terms with renters sho get in touch with the secretary, or direct wit Lon- don, urged Alderman Harold S. Gent, hair- man, at the meeting.

He said they would recall that the anch had passed a resolution for inclusion the agenda at the June 4 General Council eting deploring the CEA's full support of tax al lition before obtaining agreement with the KRS that no exhibitor should, as a result, be payin more for film hire than before abolition, an that negotiations should be reopened with the KRS.

The general secretary had written that the wording was rather ambiguous. Ald. Gent said he could not find anyone at the General Council meeting willing to second the resolution as it was submitted, but he did find an opportunity of bringing up the matter in regard to the printed circular which had been sent to CEA members. He said he pointed out that the people who gained in the main from tax abolition were those paying a substantial amount of tax, and not the small exhibitors.

There seemed to be general agreement—and by renters at the conference—that exhibitors' applications would be considered in a reasonable manner. He thought it a good idea if members' attention could again be drawn to the circular.

**Hooliganism.**—It was agreed to write to the authorities asking for the Reading by-law in regard to hooliganism to be adopted in Sheffield, and it was suggested that Sheffield SCMA and also NATKE write similarly.

## Moves to suppress trouble makers

**HANTS AND EAST DORSET.**—At the meeting of the branch at the Bournemouth Electric Theatre, it was reported by Secretary H. H. Mitchener that there had been no refusals to date to the request the branch sent to local authorities to pass a bye-law giving special powers to the police to act in suppressing hooliganism in cinemas.

The Clerk to the Hampshire County Council had written stating that all police authorities in the county had, without exception, asked that such a bye-law should be passed.

In Dorset the Poole Borough Council had agreed to pass a bye-law and it was now understood that the Dorset County Council General Purposes Committee was going to recommend similar action.

Reading Borough Council had adopted the necessary bye-law and Salisbury County Council had acted similarly.

**Finance.**—It was reported that the levy £2 per hall asked for by CEA headquarters to assist the funds of the Association would amount to about £70 from members of the Branch. It was decided to pay the levy of Branch funds.

**CTBF.**—Arrangements were reported for the holding of a midnight matinee at the Gaiety Theatre, Bournemouth, in aid of the CTBF on July 20.

Efforts are being made to secure the ar- ance of a number of film stars. The film be shown will be "Doctor in Love" and it will be the first showing in the provinces following the premiere of the film in London.

**Next meeting.**—Next meeting of the branch will be held on September 21 at Southam on.

# Showmanship

by FRANK HAZELL

IN THE past, most sales inducement schemes have been unsuitable for the cinema.

Due to entertainments tax, the difficulties associated with price concessions were insurmountable unless they had been operated on a national basis with full Customs and Excise agreement.

Today the field has become wide open and it would be well for us to think again on what proven methods can be adapted for the cinema.

One scheme to which the public seems to show an immediate response is the cash voucher. Twopence or threepence off the article for sale appears to stimulate the old urge of having something that little bit cheaper.

Shopkeepers have told me that these schemes bring an immediate return which carries on until the next big drive turns the table round to another product.

We have the cinema to sell, and there is no reason why we could not operate a similar scheme.

Vouchers distributed over selected areas entitling the holder to a cinema seat at concessional rates would still leave the same net balance as we had before tax abolition, and it would be a practical way of making a start in the drive for regular cinema patrons.

Schemes such as this are not difficult to operate, and they could be carried out by cinemas or for specially selected films.

I have always felt it is better to have the cinema full with customers admitted at concessional prices than three-quarters empty as is usually the case.

This summer is an ideal time to try such a scheme.

Why can't renters and exhibitors work together to get back those millions who never attend the cinema from one year to another?

The good old "come on"—two for the price of one—has always paid dividends ever since the first barker in the first fairground. So why not for us!

## NEW MEMBERS

The following are enrolled in "KINE." Company of Showmen:

**R. Adams,** A/M, Oak, Selly Oak, Birmingham, 29.

**J. M. Bailey,** T/M, Palace, Lancaster.

**A. E. Barker,** Ritz, Muswell Hill.

**B. L. Coppock,** A/M, Odeon, Liverpool.

**I. Ross,** A/M, Gaumont, Luton.

**R. Yates,** Playhouse, Miles Platting, Manchester, 10.

### SEALS OF MERIT

**J. Kay** (second), Gaumont, Streatham Hill. (Life Member No. 148).

**C. Greenwood** (sixth), Odeon, Lancaster. (Life Member No. 95).

## THE COMPANY OF SHOWMEN

# He charmed them for 'Stranglers'

AT THE Savoy, South Shields, **D. Simpson** had an eye-catching display for "The Stranglers of Bombay" in his foyer, linked to a carpet store which specialises in Indian carpets. A figure of a snake charmer occupied the foreground, and the carpet designs made an ideal backcloth for film display material.

At this time of the year it would be foolish to ignore the obvious links that "On the Beach" has with shops specialising in holiday wear. **W. Saxton,** Odeon, Chesterfield, had a wide range of displays on beach wear, beauty care, travel and photographic equipment. Each display had appropriate showcards and featured stills from the film—a workmanlike campaign that would have cost very little.

### Atmosphere

Members of the Sea Cadets formed a guard of honour outside the Odeon, Walton-on-Thames, for the opening of "Sink the Bismarck!" **D. W. J. Willmott** managed to achieve a decidedly naval atmosphere with penants flying and naval uniform very much in evidence.

On stage the Sea Cadets band sounded a fanfare as Mr. Willmott introduced a former gunner of HMS Sheffield, who played a member of the Bismarck's crew in the film. John Gregson attended the gala opening and the whole presentation had glitter and sparkle. Excellent press resulted, both for the film and the theatre's opening night arrangements.

Through the national campaign linked with Hoover, "Our Man in Havana" is gaining unprecedented press coverage in the composite advertising field. It is very hard to apportion credit for this. I am sure both Columbia and Hoover representatives have been working at top pressure.

Nevertheless, it finally comes back to the manager, and the following campaigns individually had the right punch and effectiveness at local level.

### Exhibition

**T. Phillips,** Odeon, Luton, with some fine film editorial, had a full page composite, which linked with displays in 28 windows. The foyer display used a large part of the national exhibition.

**G. E. Sewell,** Odeon, Romford, had two composite pages in the *Romford Times* and one in each of the other three main papers. Another paper ran the "Eye'dentity Contest," and four full windows, a large foyer display, and 20 other window mentions completed the national tie-up.

**A. W. Street,** Odeon, Richmond, had nine full windows, a foyer display, and a full composite page in the local paper. He reckoned that about 105 single-column inches could be credited to the campaign, a large part of which was straight film editorial.

### Displays

**A. M. Ghisletta,** Odeon, Penge, in an area not blessed with the best of shopping centres, still managed two large and effective window displays and a linking exhibition in the theatre foyer. A full newspaper composite linked the traders in the campaign.

**G. G. Martin,** Odeon, Gillingham, had excellent co-operation from local Hoover dealers who took display advertising in the press and mounted displays on their own premises. The many advertising aids available on this film were utilised to good effect.

**E. P. M. Lendrum,** Odeon, Sittingbourne, almost had a Columbia copybook composite page for the film. The main centre spread was devoted to the film, and Hoover and all surrounding advertising included one of the many tie-up stereos. Mr. Lendrum also had some fine feature coverage on his own appointment to the management of the Odeon. This, written in a personal style, is the ideal kind of introduction.

### AKC contest

The Showman's Certificate Award contest for managers with the AKC in Germany is still bringing out some good showmanship.

**L. Atkins,** Globe, Dusseldorf, had a "natural" with a swimsuit display in the NAAFI for "The Heat of the Summer."

Using the seductive Miracle poster, a good foyer display was arranged, and stills from the film were aptly linked with swimwear.

Another good display, also staged with the NAAFI co-operation, was for "Expresso Bongo." This time **R. N. Potter,** Globe, Münster, made gramophone recordings the main feature.

For "Blue Angel" his foyer display had grouped around the film's normal advertising material cut-out "Blue Angels."

### Home made

One of those home-made efforts which managers with AKC have made their own special field was the feature for "Follow a Star" at the Elizabeth, Krefeld.

**W. Hall** is a past-master of the paper and string display technique and is again to be congratulated for producing an eye catching display out of readily available material.

Four credits go to **L. Powell,** Globe, Hanover, for a series of home-made displays. Whilst modest efforts they still keep the theatre front gay and inviting.

When "Once More with Feeling" was playing at the Odeon, Leicester, the first person to agree to have a Yul Brynner haircut by a local hair stylist was offered a new Ronson electric shaver. With the fine weather we've been having, I bet there were quite a few applications!

# The Showman also commends . . .

**Figures in parentheses indicate number of credits**

**AMERENA, P. C.**, Odeon, Ramsgate: Our Man in Havana. **Abell, D. G.**, Odeon, Brighton: Once More, With Feeling. **Affolter, L. M.**, Odeon, Crewe: Follow a Star. **Allen, D. E.**, Odeon, Coventry: Pillow Talk.

**BLEASE, G. B.**, Odeon, Bolton: Sleeping Beauty. **Brinley, L. J.**, Gaumont, Exeter: Journey to the Centre of the Earth, Sleeping Beauty (2). **Bishop, D. R.**, Playhouse, Guildford: Your Money or Your Wife. **Brown, C. E.**, Gaumont, Preston: Sleeping Beauty. **Baker, R. A.**, A M., Hippodrome, Colchester: The Story on Page One. **Best, C.**, A M., Odeon, Canterbury: Our Man in Havana. **Baxter, F.**, Picture House, Leicester: Pillow Talk. **Bedford, H.**, Gaumont, Derby: Sleeping Beauty.

**CARTER, E. C.**, Gaumont, Dagenham: Sink the Bismarck! **Court, H. J.**, Gaumont, Portsmouth: The League of Gentlemen. **Clarke, D.**, Odeon, Derby: Jazzboat. **Cooke, W.**, Odeon, Kettering: Our Man in Havana. **Connett, F. A.**, Gaumont, Weymouth: Happy Anniversary. On the Beach, Follow a Star (3). **Crisp, A. G.**, Odeon, Southend-on-Sea: Conspiracy of Hearts, Stage show (2).

**DRACOTT, C. H.**, Odeon, Liverpool: Sink the Bismarck! **Donkin, W. T.**, Odeon, Motherwell: On the Beach. **Docherty, C.**, Queen's Hall, Newcastle-upon-Tyne: South Pacific, Solomon and Sheba (2). **Downes, R. H.**, Gaumont, Birkenhead: The Jayhawkers, The Flying Fontaines (2).

**EVANS, R. T.**, Gaumont, Shepherds Bush: Sink the Bismarck! **Elliot, J. C.**, Odeon, Gateshead: Operation Petticoat. **Excell, P. L.**, A M., Odeon, Folkestone: Our Man in Havana.

**FOUNTAINE, F. J.**, Odeon, Nottingham: Sleeping Beauty. **Felton, R. J.**, Odeon, Wolverhampton: Thunder in Waiting.

**GREEN, G. J.**, Odeon, Chorley: Sleeping Beauty, Follow a Star (2). **Green, J. A.**, West End, Birmingham: Press publicity. **Girdler, R. C.**, Dominion, Hounslow: Sink the Bismarck!, The Battle of the Sexes (2). **Gordon, R. E.**, Odeon, Llanelly: Career. **Goldthorpe, B.**, Odeon, Stockton: Sleeping Beauty. **Guthrie, G.**, Trocadero, Elephant and Castle: Our Man in Havana.

**HARRIS, J. R.**, A M., Odeon, Worcester: The Jayhawkers. **Honeyman, R. G.**, Odeon, Ayr: On the Beach. **Hutchings, D.**, Odeon, Plymouth: The Flying Fontaines, 1001 Arabian Nights (2). **Hardy, D.**, Odeon, Lincoln: Theatre publicity, Sleeping Beauty, Children's Club (3). **Hozier, F. R.**, Odeon, Bristol: Our Man in Havana. **Hainge, E. D.**, Odeon, Birmingham: Happy Anniversary.

**ISHERWOOD, N. W.**, Odeon, Rhyl: Operation Petticoat. **Ingram, W. M.**, Gaumont, Glasgow: Solomon and Sheba.

**JENNISON, T. M.**, A M., Odeon, Gateshead: Sleeping Beauty. **Jones, A.**, A/M., Odeon, Jersey: Sink the Bismarck! **Jones, N. L.**, Odeon, Birmingham: A Touch of Larceny.

**LINES, A. G.**, A/M., Odeon, Perry Barr: Operation Petticoat. **Locke, R. J.**, Odeon, Kensal Rise: Conspiracy of Hearts. **Laybourne, H.**, Odeon, Southsea: The League of Gentlemen.

**MOLE, F. B. W.**, Odeon, Warley: Follow a Star. **Murray, F. C.**, Odeon, Wimbledon: Sink the Bismarck! **Missen, F.**, A/M., Odeon, Chelmsford: Stage show. **Milborrow, K.**, Odeon, South Norwood: Sink the Bismarck! **Matthews, H. O. P.**, Odeon, Falmouth: The Five Pennies. **Moss, F. I. D.**, Cinerama, Perth: Please Turn Over. **Martin, G. G. B.**, Odeon, Gillingham: Darby O'Gill and the Little People. **Marsh, F. R.**, Odeon, Sketty: Tommy the Toreador. **Moar, S.**, Odeon, Crosby: The Five Pennies, Sleeping Beauty (2). **Monteith, S. C.**, Gaumont, Anniesland: Follow a Star, Children's club (2). **Miller, R. A.**, Odeon, South Harrow: Conspiracy of Hearts. **Moneypenny, L. A. L.**, Odeon, Jersey: Beloved Infidel. **Marshall, P. T.**, Gaumont, Edgware: Operation Petticoat. **Murray, H.**, Gaumont, Sheffield: Conspiracy of Hearts, Public relations (2).

**NEWTON, A.**, Music Hall, Chester: Expresso Bongo. **Newton, F. W.**, Gaumont, Cardiff: Our Man in Havana. **Newman, G.**, Capitol, Leith: Follow a Star. **Negus, R. D.**, Odeon, High Wycombe: The Battle of the Sexes.

**OGELEY, R.**, Odeon, Bedminster: They Came to Cordura.

**PEARMAN, F. W.**, Gaumont, Wimbledon: Carousel. **Pinder, L. E.**, Odeon, Forest Gate: Sink the Bismarck! **Perkins, S. E.**, Regal, Farnham: Our Man in Havana, Happy Anniversary (2). **Parrott, D.**, Angel, Islington: The Ten Commandments. **Pass, D. H.**, Odeon, Dudley: They Came to Cordura. **Parry, G. C.**, Gaumont, Edgware Road: Odds Against Tomorrow. **Page, L.**, Odeon, Leicester: Sleeping Beauty, Conspiracy of Hearts (2). **Pollard, W.**, Odeon, Guide Bridge: North West Frontier. **Parks, J. F.**, Gaumont, Redditch: Public relations, Jazzboat (2). **Putsman, L.**, Gaumont, Birmingham: Your Money or Your Wife. **Payne, J. D.**, Gaumont, Holloway: Conspiracy of Hearts, The League of Gentlemen (2). **Palmer, P.**, Odeon, Haverstock Hill: Conspiracy of Hearts.

**RAMSAY, S.**, Gaumont, Leeds: Anatomy of a Murder. **Roles, M. F.**, Seamore, Glasgow: But Not For Me, Babette Goes to War (2). **Raistrick, R.**, Odeon, Sheffield: Sink the Bismarck! **Ross, I.**, A/M., Gaumont, Luton: Happy Anniversary. **Rogers, H. O.**, Odeon, Bishop Auckland: Follow a Star. **Robdrup, S.**, Gaumont, Darlington: The Story on Page One.

**SHELTON, D. C.**, Odeon, Camberley: Follow a Star. **Saunders, H.**, Odeon, Prestwich: Follow a Star. **Savage, R. M.**, Odeon, Bognor Regis: Follow a Star. **Seals, E. S.**, Odeon, Woking: Sink the Bismarck! **Smith, K.**, New Cinerama, Glasgow: Six Five Special. **Simpson, C. K.**, Odeon, York: Career. **Sparks, M. J.**, R/M., Gaumont, Redditch: Third Man on the Mountain, Expresso Bongo (2). **Skellon, P. E.**, Odeon, Spalding: Sleeping Beauty. **Saunders, J.**, Odeon, Manchester: Conspiracy of Hearts. **Salter, F. W.**, Gaumont, Rosehill: The Jayhawkers, Hound Dog Man (2). **Stokes, A. F.**, Gaumont, Leyton: Sink Bismarck!, The Battle of the Sexes (2). **Shatwell, H.** Conspiracy of Hearts, Operation Petticoat (2). **Saxton, W.**, Odeon, Chesterfield: Beloved Infidel. **Stoten, R. S.**, Walpole, Ealing: Odds Against Tomorrow, Heller in Pink Tights (2). **Sewell, G. E.**, Odeon, Romford: Conspiracy of Hearts. **Silander, H.**, Gaumont, Reading: Around the World in 80 Days. **Spriggs, B. S.**, Gaumont, Peckham: Sink the Bismarck!, The Battle of the Sexes (2). **Shatwell, H.**, V., Gaumont, Halifax: The King and I.

**TREZISE, M.**, Gaumont, Stroud: They Came to Cordura. **Thornton, A. F.**, Odeon, Burton: Operation Petticoat. **Thynne, R.**, Odeon, Brighton: Operation Petticoat. **Thurman, F. O.**, Mechanics, Nottingham: Sleeping Beauty, Pillow Talk (2). **Taylor, R. S.**, Regent, Brighton: A Woman Like Satan. **Tighe, T.**, A/M., Odeon, Exeter: Happy Anniversary. **Toole, T.**, Odeon, Blackheath: Desert Mice. **Tompkins, B.**, Odeon, Mile End: Sink the Bismarck! **Todd, R.**, Odeon, Blackpool: Sleeping Beauty. **Taylor, E. M.**, Odeon, Hinckley: Journey to the Centre of the Earth. **Tull, W. J.**, Odeon, Lewes: Our Man in Havana.

**WICKS, H.**, Odeon, Islington: Conspiracy of Hearts. **Williams, J. P.**, Gaumont, Wembley: Too Young to Love. **Williams, J.**, Odeon, Shottleston: The Five Pennies. **Williams, A. E.**, Odeon, Northfields: Conspiracy of Hearts. **Watts, D. J.**, Odeon, Salisbury: Our Man in Havana. **Willmott, D. W. J.**, Odeon, Walton-on-Thames: Our Man in Havana, Children's club, A Touch of Larceny (3). **Wise, R. C.**, A/M., Odeon, Sale: The Horse Soldiers, That Kind of Woman, Public relations, The Five Pennies (4). **Wilkins, L. A.**, Gaumont, Islington: Too Young to Love. **Watson, G. A.**, Gaumont, Guernsey: Thunder in the Sun, The Shakedown, Cash McCall (3). **Watson, H. W.**, Odeon, Peterborough: Our Man in Havana. **Washford, F. A.**, Gaumont, Watford: Sink the Bismarck! **Wilton, N. A.**, Odeon, Winchester: Public relations. **Watt, Miss L.**, Odeon, Coatbridge: Sleeping Beauty, That Kind of Woman (2). **Wood, W. R.**, Gaumont, Wallasey: Follow a Star. **Wyeth, E. P.**, Odeon, Reading: Operation Petticoat, Conspiracy of Hearts (2). **Woodman, C. F.**, Odeon, East Ham: Sink the Bismarck! **Wilkins, T. B.**, Odeon, Kensington: Conspiracy of Hearts. **Wombell, J. S.**, A/M., Odeon, Doncaster: Sleeping Beauty. **Wilson, H. R.**, Wallow, Blyth: The F.B.I. Story, The Man Who Could Cheat Death, Don't Panic Chaps (3). **Webb, W. L.**, Gaumont, Camden Town: Conspiracy of Hearts, The League of Gentlemen (2). **Wilmot, R. C. S.**, Odeon, Newcastle: Sleeping Beauty, Conspiracy of Hearts (2). **Walker, J.**, Odeon, Hove: Our Man in Havana. **White, P. J.**, A/M., Odeon, Watford: Happy Anniversary. **Walker, D. E.**, A/M., Odeon, Harlesden: The League of Gentlemen, Conspiracy of Hearts (2).

**YEOMAN, B. T.**, Odeon, Twickenham: Career, Conspiracy of Hearts (2). **Yates, R.**, Playhouse, Miles Platting: Public relations.

**ZAGURY, M. J.**, Embassy, North Harrow: Public relations, The Nun's Story, Expresso Bongo, The Scarface Mob (4).

## 'Kine.'-MGM £600 Conte

# A PAINTING CONTES THAT REACHED OVER 90,000 HOME

MANAGER **H. Walsh**, Empire, Ashton-[illegible]ler-Lyme, turned in a useful campaign for The Wreck Of The Mary Deare."

Six comprehensive window displays [illegible]ere arranged embracing the book of the film [illegible]and underwater swimming gear. Reciprocal displays were presented in the theatre foyer.

The Ashton group of newspapers, with [illegible] circulation of over 90,000, was persuaded [illegible] co-operate in a children's painting contest, h[illegible]ing promoted prizes as rewards for the best en[illegible]ies. This idea resulted in 20 inches of editorial.

The local co-operative Women's Guild was invited to make the Empire and the film the scene of its monthly visit which again resulted in favourable editorial in the press.

A "Children's Safety Cycle Week" was organised in conjunction with local VIPs and the Lancashire County Constabulary.

Although composite pages are taboo in the press, many of the local book-of-the-film stockists, placed a sizeable joint ad with the paper.

A decorated vehicle toured the town and surrounding districts prior to and including playdate.

The highlight of the campaign for "North By Northwest" submitted by manager **J. Dillwyn Lewis** from the Gaumont, Wednesbury, was a "Hair and Beauty Week" promotion.

Demonstrations of hairdressing were shown on the theatre stage during the Monday of playdate with beauty treatments and permanent waving being offered to many of the gentle sex present.

This was a big hit and the tie-in copy followed the appropriate pattern.

Co-operating beauty salons, totalling over twelve, carried demonstration information included in window presentations, linked with this Beauty Promotions Week.

The idea resulted in good press coverage with editorial and beauty salon ads carrying film title and theatre name.

## More Credits

"**Please Don't Eat the Daisies.**"—D. R. Bishop, [illegible]ay-house, Guildford; N. W. Cook, Grange, Dagen[illegible]am; L. A. Martin, Gaumont, Romford.

"**North By North-West.**"—G. Newman, Ca[illegible]ol, Leith; N. D. Martin, Odeon, Hawick; A. M. [illegible]ar-penter, Odeon, Sutton-Coldfield.

"**Libel.**"—T. D. Loyd, Odeon, Dunstall; J. L[illegible]is, Gaumont, Wednesbury; C. Best, Odeon, Canter[illegible]ry; W. W. Aspden, Odeon, Blackburn; R. D. S[illegible]rs, Odeon, Byker; T. Tighe, Odeon, Exeter.

"**The Wreck of the Mary Deare.**"—F. Hoskins, S[illegible]oy, Wolverhampton; L. J. Brown, Ritz, Felixs[illegible]ve; N. L. Eccleston, Palace, Lancaster; L. Sobey, R[illegible]al, Rochdale; I. Dale (Miss), Ritz, Sunderland; [illegible]A. Short, Mayfair, Tooting; N. Matthews, Ritz, Le[illegible]n; L. Lovell, Regal, Edinburgh; T. Jones, ABC, W[illegible]a-sey; H. Morris, Gaiety, Birmingham; K. A. [illegible]ll, Forum, Liverpool; A. Atkinson, Regal, Beve[illegible]y; G. R. Mapes, Savoy, Stourbridge; H. T. Bo[illegible]n, Palace, Eltham; A. Burness, ABC, Handsworth; [illegible]A. Broadhurst, Luxor, Eastbourne.

"**Never So Few.**"—D. H. Pass, Odeon, Dudley; R[illegible]J. Felton, Odeon, Wolverhampton; S. R. So[illegible]s, Gaumont, Walsall; E. A. Gislingham, Gaum[illegible], Cheltenham; J. E. Browne, Odeon, Yeovil; J. [illegible], Scardifield, Odeon, Dover.

"**It Started with a Kiss.**"—G. J. Green, Ode[illegible], Chorley.

"**Gigi.**"—G. B. Barbour, Regal, Gt. Yarmouth.

## KINE. Booking Guide

# TRADE SHOW OFFERS—JUNE, 1960

| Title | Regd. No. | Renter | Running Time (min.) | Certificate | Length (feet) | Stars | Box-Office Angle | "Kine" Review | Release Date |
|---|---|---|---|---|---|---|---|---|---|
| †ANGRY RED PLANET, THE... | F. 25423 ... | British Lion ... | 83 | A | 7,486 | Gerald Mohr ... Nora Hayden | Science-fiction hokum. Title "double bill" for the undemanding (C) | June 2 | |
| BECAUSE THEY'RE YOUNG | F. 25493 ... | Columbia ... | 78 | A | 7,049 | Dick Clark ... Michael Callan | So-so "second" (C) ... ... ... | June 30 | July 4 |
| †BLACK ORPHEUS ... ... | —— | Curzon ... | 106 | A | 9,540 | Breno Mello ... Marpessa Dawn | Drama. Excellent offering for specialised audiences (C) | June 9 | |
| *BOYD'S SHOP ... ... ... | Br./E. 25453 | Rank ... ... | 55 | U | 4,937 | Aideen O'Kelly ... Vincent Dowling Geoffrey Golden | Pocket comedy drama. Handy size quota (CC) | June 16 | June 20 |
| CAMP OF VIOLENCE ... | F. 25461 ... | Gala ... | 89 | X | 8,053 | Richard Morse ... Mabel Karr | Prison melodrama. Booking solely for "tough joints" (NC) | June 2 | |
| CHAPLIN REVUE, THE ... | F. 25444 ... | United Artists | 117 | U | 10,526 | Charles Chaplin ... Edna Purviance Mack Swain | Three-in-One Chaplin re-issue. Comedy museum piece mainly for the under 15's and over 50's (CC) | June 2 | |
| CRACK IN THE MIRROR ... | F. 25451 ... | 20th Century-Fox | 95 | A | 8,657 | Orson Welles ... Juliette Greco Bradford Dillman | "Crime and passion" melodrama. Very good off-beat proposition (C) | June 2 | June 13 |
| *DEAD LUCKY ... ... ... | —— | British Lion | 77 | U | 5,726 | Vincent Ball ... Betty McDowall John Le Mesurier | Acceptable quota "second" (C) ... | June 30 | July 11 |
| DEATH OF PRINCES, A ... | F. 25442 ... | Columbia ... | 51 | A | 4,651 | Eli Wallach ... Paul Burke Nancy Malone | Cop-turned-robber pocket crime melodrama. Reliable second (C) | June 2 | June 6 |
| FIVE BRANDED WOMEN ... | F. 25424 ... | Paramount ... | 94 | A | 8,455 | Silvana Mangano ... Vera Miles | World War II melodrama. Fair-average "double bill" (C) | June 2 | — |
| *FOLLOW THAT HORSE ... | F. 25463 ... | Warner-Pathe | 79 | U | 7,183 | David Tomlinson ... Cecil Parker Mary Peach | Horsy off-beat espionage comedy drama. Good average British light booking (C) | June 16 | July 18 |
| GAZEBO, THE ... ... ... | F.25480 ... | MGM ... | 102 | A | 9,150 | Glenn Ford ... Debbie Reynolds | Good star and title "light" fare (C) ... | June 23 | July 25 |
| GENERATION, A ... ... | F.25479 ... | Contemporary | 90 | A | 8,200 | Tadeusz Lomnicki Urszula Modrzynska | Very good art house proposition (C) ... | June 23 | — |
| GIRLS' TOWN ... ... ... | F.25481 ... | MGM ... | 90 | A | 8,110 | Mamie Van Doren | Ticklish booking (C) ... ... ... | June 23 | July 11 |
| †HERCULES UNCHAINED ... | —— | Warner-Pathe | 98 | U | 8,708 | Steve Reeves ... Sylva Koscina Primo Carnera | Infallible box-office hokum (C) ... | June 30 | Aug. 8 |
| HIGH POWERED RIFLE, THE | —— | 20th Century-Fox | 60 | A | 5,399 | Willard Parker ... Allison Hayes | Moderate "second" (C) ... ... | June 30 | July 4 |
| *IDENTITY UNKNOWN ... ... | —— | Paramount ... | 66 | U | 5,980 | Richard Wyler ... Pauline Yates Valentine Dyall | So-so quota (C) ... ... ... | June 30 | — |
| *IN THE NICK ... ... ... | —— | Columbia ... | 105 | U | 9,482 | Anthony Newley ... Anne Aubrey | Good British star light booking (C) ... | June 23 | July 4 |
| †JAZZ ON A SUMMER'S DAY | —— | Hillcrest ... | 85 | U | 7,689 | Louis Armstrong and All Star Performers ... | Record of famous jazz jamboree. Exploitation offering mainly for specialised halls (C) | June 16 | — |
| LE TESTAMENT D'ORPHEE ... | —— | Gala ... ... | 83 | A | 7,470 | Jean Cocteau ... Claudine Oger Yul Brynner | A poetic fantasy. Strictly for imaginative highbrows (C) | June 9 | — |
| LES GRANDES FAMILLES ... | F. 25476 ... | Cross-Channel | 93 | A | 8,370 | Jean Gabin... ... Jean Desailly Francoise Christophe | Big-business melodrama. Good specialised hall fare (C) | June 9 | — |
| LEECH WOMAN, THE ... | F. 25488 ... | Rank ... ... | 77 | X | 6,931 | Coleen Gray ... Grant Williams | Bizarre horrific melodrama. So-so industrial hall X certificate (NC) | June 16 | — |
| †LI'L ABNER ... ... ... | —— | Paramount ... | 114 | U | 10,261 | Peter Palmer ... Leslie Parrish Howard St. John | Jolly, completely uninhibited hill-billy musical. Excellent novelty booking (C) | June 2 | — |
| *MAKE MINE MINK ... ... | Br./E. 25483 | Rank ... ... | 101 | U | 9,078 | Terry-Thomas ... Athene Seyler Hattie Jacques | Farcical comedy. Very good British star light booking (C) | June 16 | Aug. 1 |
| MAN IN THE MIDDLE ... | —— | Archway ... | 78 | U | 7,032 | Anthony Steel ... Marlies Behrens Ingmar Johansson | Swedish comedy melodrama. Very so-so "second" (C) | June 2 | — |
| *NEVER LET GO ... ... | —— | Rank ... ... | 91 | X | 8,217 | Peter Sellers ... Elizabeth Sellars Richard Todd | Low-life melodrama. Blockbusting British star "X" certificate (NC) | June 2 | June 27 |
| NORMANDIE-NIEMEN ... | F. 25446 ... | Films de France | 116 | U | 10,500 | Marc Cassot ... Jean-Claude Michel | Wartime drama. Excellent specialised audience offering (C) | June 9 | — |
| REPUBLIC OF SIN ... ... | F. 25490 ... | Gala ... ... | 100 | X | 8,961 | Gerard Philipe ... Jean Servais Maria Felix | Sound commercial Continental (NC) ... | June 23 | — |
| RICH, YOUNG AND DEADLY | F. 25491 ... | MGM ... | 93 | A | 8,387 | Mickey Rooney ... Terry Moore Dan Duryea | Reliable tough joint "double bill" (C) | June 23 | — |
| †SAVAGE INNOCENTS, THE | —— | Rank ... ... | 111 | A | 9,990 | Anthony Quinn ... Yoko Tani | Outstanding British box-office proposition (C) | June 23 | July 11 |
| †SLAVE WOMEN OF CORINTH | —— | Archway ... | 86 | U | 7,855 | Isabell Corie ... Irene Tunc | Spectacle. Good industrial hall "double bill" (C) | June 2 | — |
| STEFANIE ... ... ... | —— | Gala ... ... | 100 | A | 8,952 | Carlos Thompson Sabine Sinjen Rainer Penkert | Light hearted domestic comedy. Admirable light fare for specialised audiences (C) | June 16 | — |
| †STRANGERS WHEN WE MEET | —— | Columbia ... | 117 | A | 10,520 | Kim Novak ... Kirk Douglas ... Ernie Kovacs | "Our town" romantic melodrama. Excellent title and star booking (C) | June 2 | — |
| TARZAN THE MAGNIFICENT | Br./E. 25497 | Paramount ... | 86 | U | 7,781 | Gordon Scott ... Jock Mahoney Betta St. John | Capital British "series" fare (CC) | June 23 | — |
| 12 HOURS TO KILL ... ... | F. 25452 ... | 20th Century-Fox | 83 | U | 7,442 | Nico Minardos ... Barbara Eden | Crime melodrama. Good "second" (C) | June 9 | June 13 |
| TEENAGE LOVERS ... ... | F. 25487 ... | Rank ... | 85 | X | 7,664 | Jennifer West ... Richard Evans | Teenage melodrama. So-so X certificate (NC) | June 16 | — |
| 13 FIGHTING MEN ... ... | —— | 20th Century-Fox | 69 | U | 6,235 | Grant Williams ... Brad Dexter | Moderate "second" (C) ... ... | June 30 | July 11 |
| UNFORGIVEN, THE ... ... | —— | United Artists | 121 | A | 10,912 | Burt Lancaster ... Audrey Hepburn Audie Murphy | Period outdoor melodrama. Excellent adult western (C) | June 9 | July 25 |
| VILLAGE OF THE DAMNED | Br./E. 25482 | MGM ... | 77 | A | 6,953 | George Sanders ... Barbara Shelley Michael Gwynn | Off-beat science-fiction melodrama. Very good British booking (C) | June 16 | — |
| WILD RIVER ... ... ... | F. 25489 ... | 20th Century-Fox | 105 | A | 9,879 | Montgomery Clift Lee Remick Jo Van Fleet | Good, if overlong, general booking (C) | June 23 | July 4 |

*continued on page* 26

## BRITISH TELEMETERS

—continued from page 3

British company in a statement issued at a demonstration for the press on Monday.

Further details, he said, could not be disclosed until negotiations had been formally concluded.

Here is Mr. Novins's statement, which outlines the policy for the British company:

"Leaders of the entertainment industry from many parts of the world have been visiting Toronto in increasing numbers. Consideration of pay television has become an important factor in planning for the future of motion pictures and television.

"For a number of reasons, there has been a particularly active interest in the United Kingdom. Because of this, we have formed a British company to which all Telemeter rights in this country will be transferred. This company will be British controlled and will consist of representative British interests, including important elements of the entertainment industry. During the past two weeks, a number of private demonstrations have been held for interested parties. Conversations regarding the participation of various interests have reached an advanced stage but have not yet been formally concluded.

"It is contemplated that the British Telemeter company will license other companies, to be formed to operate Telemeter in specified geographical areas within the United Kingdom.

"We have stressed the desirability to the proposed participants in the parent company of inviting important local interests to join in the local companies, particularly local cinema exhibitors. This is the procedure being followed in Canada and planned for the United States. Naturally, any policy to be adopted in this country with regard to pay television must be within the framework of government policy."

## ABC EXPERIMENT

—continued from page 3

a typical home setting "calculated to show the pleasurable anticipation of a night out at the cinema."

Each of the spots will extend over 60 seconds and cover an area where there are 150 ABC theatres.

Announcing the new-style campaign on Tuesday, the company stated: "It has long been considered by Associated British Cinemas that an entirely new approach by the industry to TV advertising should be devised in order to gain the maximum audience participation and support. The plan to use famous personalities not directly concerned with motion pictures is a first major step in this direction."

The company believes that the decision to adapt the "Don't Take Your Wife For Granted" slogan for television will "find a ready response among potential cinemagoers by using settings easily identifiable as typical of any British family."

Stating that its TV campaign to advertise "The Lady Is A Square" proved conclusively that, properly used, TV could have a most beneficial effect on local releases, ABC add: "The new scheme, which is a complete departure from anything that has gone before, is expected similarly to stimulate public interest in filmgoing."

## 'Gladiator' in fifty London cinemas

BIGGEST box-office take ever by an Anglo Amalgamated picture has been achieved by the big scale colour-spectacular "Sign Of The Gladiator" at the Essoldo, Newcastle.

This spectacle of love and war, starring Anita Ekberg, George Marshal and Lorella de Luca starts independent release in London on July 11.

Nearly 50 cinemas will be showing the picture in London during the three weeks of independent release, backed by a large-scale national advertising campaign as well as special local exploitation and stunt publicity.

## Eros West End double

EROS looks to have a real money-spinning double in London's West End, with "The Nudist Story" and "The Trials of Oscar Wilde."

"The Nudist Story" opened last Thursday at the Cameo-Royal and Charles Brown has reported that it broke the theatre record on Friday and Saturday.

In its third week at the Cameo-Poly, "The Trials of Oscar Wilde" has maintained the record-breaking impetus of its first two weeks.

## TRADE SHOWS

### LONDON

**July 11:**
Caverns of Vice (X). Gala. La Continentale. 2.15 p.m.

**July 12:**
Noose For A Gunman. United Artists. Own Theatre. 2.30 p.m.

**July 13:**
The Story of Ruth. 20th Century-Fox. Rialto. 10.30 a.m.

**July 14:**
A Dog's Best Friend. United Artists. Own Theatre. 10.30 a.m.

### MANCHESTER

**July 12:**
Wild River. 20th Century-Fox. Theatre Royal. 10.30 a.m.

**July 13:**
The High-Powered Rifle. 20th Century-Fox. Theatre Royal. 10.30 a.m.

**July 14:**
Doctor in Love (A). Rank. Odeon. 10.45 a.m.

**July 15:**
The Big Day (A). British Lion. Regal Twins. 10.45 a.m.

### LATE EXTRAS (LONDON)

**July 7:**
I Passed for White (A). Warner-Pathe. Own Theatre. 10.30 a.m.

**July 8:**
Inherit the Wind. United Artists. Astoria, Charing Cross Road. 10.30 a.m.

## LONG SHOTS

—continued from page 5

and stars Richard Attenborough and Pier Angeli received a tremendous reception after the film's screening, he said.

Receptions given by the BFPA and British Lion during the festival had been a success, co-production talks with German producers had gone well. All in all, as Andrew put it, Berlin was a good festival for Britain.

\+ + +

LORD HAILSHAM, the Lord Privy Seal and Minister for Science, has accepted an invitation to be a guest of honour at the Variety Club's luncheon at the Savoy Hotel next Tuesday.

Thus, he fulfils a promise he made when he was prevented by illness from attending the Variety Club's Christmas luncheon at which Hugh Gaitskell was the guest of honour.

The other distinguished guests at the luncheon will be Sir Edmund Stockdale, the Lord Mayor of London, and the Rev. Arthur Morton, Director of the National Society for the Prevention of Cruelty to Children.

WITH purely routine domestic business on its agenda, last week's meeting of the Board of FIDO was one of the shortest on record. Everything was dealt with in less than two hours.

"Nothing untoward happened. We've got absolutely nothing to report from the meeting," was Bill Speakman's comment afterwards.

Next meeting of the Board, on July 21, promises to be a little busier and longer. There being no August meeting: it will be FIDO's last until September. "So we may have something to report then," said Bill.

\+ + +

THE trade in Scotland mourns the death of Bobby Booth, one of the best known industry personalities across the border.

Bobby spent a life-time in the industry. He started his career with the late Max Milder, managing director of Warner, and became the first manager for Columbia in Scotland.

For many years he was with Gaumont British and after a period in London, where he was interested in the launching of colour photographs, he returned to Scotland to become an exhibitor, taking over the Hillhead Saloon in the West End of Glasgow.—**The Stroller.**

## TRADE SHOW OFFERS —continued from page 25

### *Chapter Plays*

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| VALLEY OF VANISHING MEN, THE | F. 25426—25430 | Columbia | ... | 15 instalments averaging 18 mins. each | U | — | Bill Elliott ... Slim Summerville Carmen Morales | Mystery serial. Reliable industrial hall and children's matinee booking (C) | June 9 | — |
| THE YOUNG JACOBITES ... | —— | CFF ... ... | | 8 episodes. approx. 16 min. each | U | | Francesca Annis ... Jeremy Bullock John Woodnutt David Stuart | Historical chapter play. Excellent children's serial (CC) | June 30 | — |

### *Reissue*

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| †SHANE ... ... ... ... | —— | Paramount ... | | 114 | U | 10,277 | Alan Ladd ... Jean Arthur Brandon de Wilde | Period "horse opera." Outstanding general booking and infallible money spinner (C) | June 2 | — |

(CC) Excellent for Children (C) Suitable for Children (NC) Not for Children * British Quota Picture † In colour

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## SITUATIONS VACANT

BBC requires Assistant Film Editor in Norwich. General knowledge of film cutting procedure at all stages and ability to handle negative film, both 16 mm. and 35 mm., essential; knowledge of picture assembly and ability to assist in laying music and effects track an advantage. Salary £800 (possibly higher if qualifications exceptional), rising by five annual increments to £1,025 p.a. max.; initial appointment may be on grade with starting salary £675 with promotion to higher grade when fully qualified after a period of training. Requests for application forms enclosing addressed envelope and quoting reference 60.G.325K.W., should reach Appointments Officer, Broadcasting House, London, W.1, within five days.

FILM TECHNICIANS required by BBC Television Film Unit based at Ealing. Two vacancies for diagnosis of faults and maintenance (a) of film cameras, processing machines and allied equipment and (b) electro-mechanical equipment including projectors, editing machines and similar film equipment; both posts require considerable experience in this type of work in addition to general workshop practice. Limited duties away from base. Salary in scale £800-£1,025 p.a. according to qualifications and experience. Requests for application forms to Engineering Recruitment Officer, Broadcasting House, London, W.1, quoting ref: 60.E.96/97. K.W.

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## SITUATIONS VACANT (contd.)

SOUTHERN TELEVISION LIMITED have a vacancy for a FILM ASSEMBLER EDITOR. Applications from those experienced in 16 mm. editing in negative form for news work should send full details to T. S. Lyndon-Haynes, Head of Films, Southern Television Centre, Northam, Southampton.

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## SITUATIONS VACANT (contd.)

EXPERIENCED Cinema Manager required, Eastern Counties.—G., Box 689, Kinematograph Weekly.

## SITUATIONS WANTED

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SECOND projectionist from ABC circuit desires promotion; accommodation an advantage.—N., Box 695, Kinematograph Weekly.

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